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HIT PARADER

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AEROSMITH FUN
JIMMY CRESPO TALKS ABOUT HIS PLACE IN THE NEW LINEUP

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CLASH
ROCK YES! STARS? NO!

ZZ TOP
LITTLE OL' BAND FROM TEXAS

BLONDIE
DESTRI'S MEGASTAR THEORY

J. GEILS
NON STOP ROCK

FLEETWOOD'S ORIENTAL NIGHTS

POLICE
BLACK & WHITES

WORDS TO THE LATEST HIT SONGS!

PINK FLOYD WALL PIX
PAGE 59

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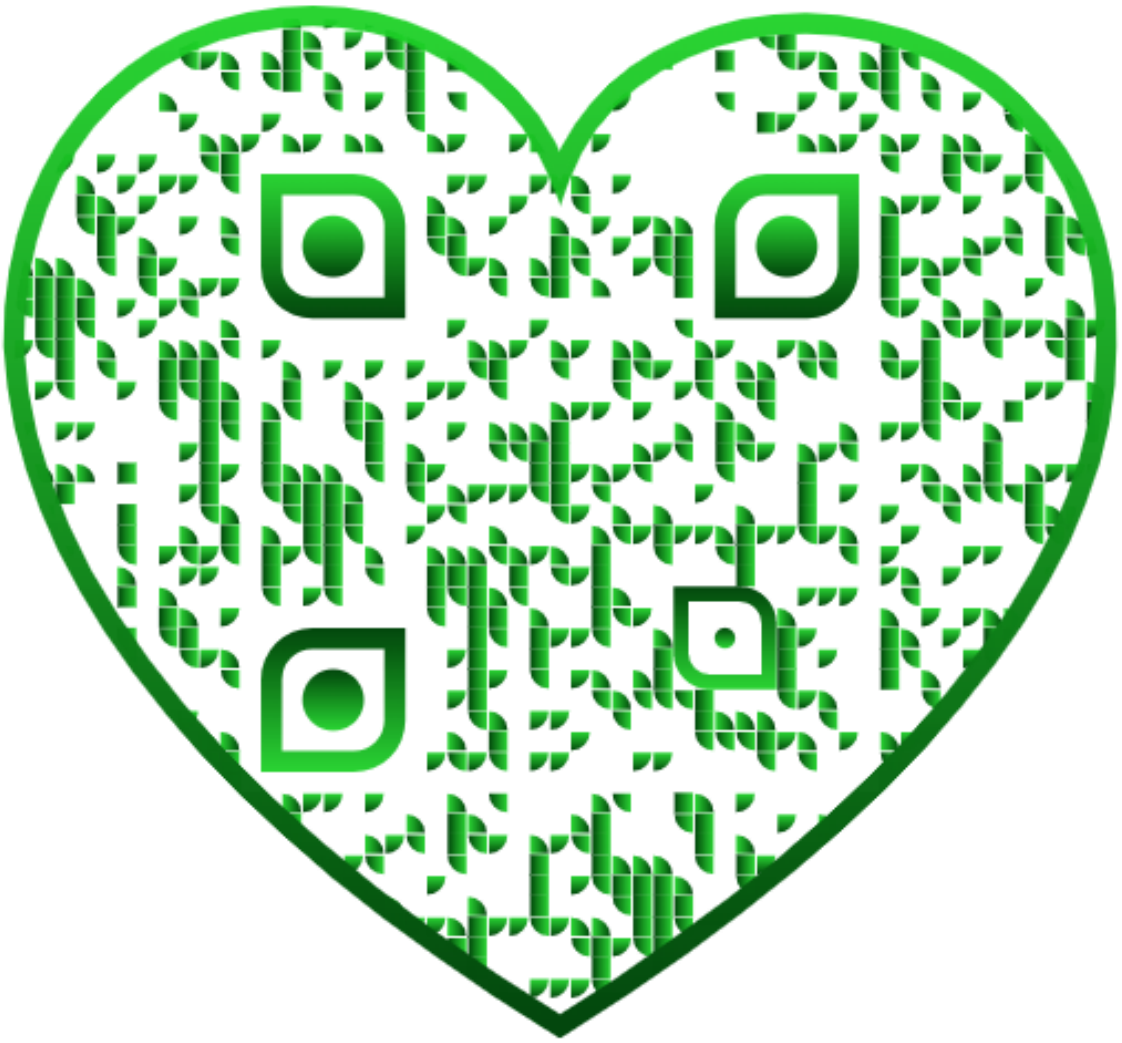

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ROCK & ROLL HOTLINE

LOOK MOM, NO SEATS!

The Specials are yet another on the growing list of bands that would prefer to play places with no seats, so that the audience can dance. The Specials claim that they don't care at all about performing main venues — and turned down NY's Pa!!adium and Boston's Paradise to prove it — for they say they'd rather the audience have a "good time" not sitting, than for them to sell more tickets in a larger place.

Talking about the out-of-the way places the band has played, Specials' leader Jerry Dammers said, "I really enjoy all those people coming to see us. Can you imagine it? Fancy being able to hear all this great music — ska, mod — for the first time!"

Sheila Rock

"Fancy being able to hear all this great music..."

GARCIA'S OWN BAND

Jerry Garcia likes to perform so whenever the Grateful Dead aren't on tour or recording, he goes on the road with his own group, The Jerry Garcia Band. When it's the JGB it's Jerry on lead guitars, John Kahn on bass, Johnny D'Fonfecia on keyboards, and David "Ozzie" Ahlers on drums.

The Dead are Garcia, Bob Weir, Phil Lesh, Brent Midland, Mickey Hart and Bill Kreutzmann. Their tour began March 31st at New Jersey's Capitol Theatre and should continue through the spring to coincide with their latest Arista release, *Go To Heaven* — an experience their fans seem to have whenever these giants perform.

Jerry Garcia on the move

TEN MILE EAGLES

The Eagles, working with San Francisco's radio station KRFC, sponsored a 10-mile "mini-marathon" in San Francisco's Golden Gate Park called, naturally, "The Long Run." The event benefitted the restoration of the park.

Winners received free round trip tickets to the Boston Marathon. Prizes for the runners-up included radios, running shoes, and copies of the Eagles' multi-platinum lp.

Jim Shea

The Eagles help out...

FLEETWOOD ON TOUR

All Photos By Sam Emerson

After touring across America, Fleetwood Mac embarked on the second leg of their World Tour — a three week engagement in Japan. They began in Tokyo, with three sold-out performances at the famed Budokan, and then went on to perform in Kyoto, Yokohama, Sapporo, Sendai, Gifu and Osaka.

Look who's here! It's Sting and Stewart Copeland of The Police who were also in Japan performing...

Masayoshi Sasaki, garbed in a Japanese *Tusk* tour jacket, gives Mick Fleetwood a massage backstage before the show

Lindsey enjoys a new Sony product — the "Walkman" stereo player — while riding on the Bullet train from Tokyo to Kyoto.

The group is interviewed on "Town Five" — a news-talk show broadcast on NTV (National Television)

yone wants Mick's autograph...

The group met the press at Tokyo's Samba Club. After they answered questions to everyone's satisfaction, FMac was presented with gold albums for *Rumours* and *Tusk*.

Stevie thrilled crowds throughout Japan

Mick checks out the swords before buying two as souvenirs.

Stevie takes time out to greet a fan during a shopping spree...

What's this — another kimono?

After the Japanese tour, FMac flew to Australia

FMac filled the Budokan for three consecutive nights

Christine onstage at the Budokan

Do you know what that says?

Stevie visits a shopping center called Akasaka near Tokyo's Hilton Hotel

John ventures out for a little stroll

Ron Pownall

"I'm not anything like Joe Perry..."

AEROSMITH NEWS

JIMMY CRESPO TALKS ABOUT HIS PLACE IN THE NEW LINEUP

When Jimmy Crespo joined Aerosmith many fans wondered if anyone could ever *really* replace Joe Perry. After all, Perry was one of the founders of the band and in the ten years he, Steven Tyler, Tom Hamilton, Brad Whitford, and Joey Kramer were together his unique guitar playing and music was central to the Aerosmith sound. His was not an easy act to follow.

It helps to know a little about Jimmy Crespo to understand why he had no trouble taking over Perry's spot. First of all, having been born in Brooklyn, New York and raised in that borough's toughest neighborhoods, Jimmy Crespo is no stranger to adversity. He's also an extremely confident musician who, in his own words, "plays his ass off". His attitude also helps; basically he doesn't see himself as stepping into someone else's shoes.

During a halt in the group's "Night In The Ruts" tour, Jimmy discussed his position in the band. "I'm not anything like Joe as a player or anything," he said. "I just look at it like I'm joining a band that's already established and I'm just a new member. I don't see it like I'm taking someone else's place because you can't do that — you just become another part of the group and whatever you contribute is what you do. If I looked at it any other way it would be catastrophic."

When Jimmy began playing with Aerosmith he didn't feel any pressure to imitate Joe's licks. "Everyone in the group was great," he said. "They gave me all the freedom that I needed and it just worked out fine. There was none of the stuff that could have gone down which I'm really thankful for."

Crespo, now 25-years-old, began playing the guitar when he was in his early teens. He bought his first guitar at a pawnshop for $30 with money earned as a newsboy. "It was a terrible guitar," he admits today, "it was *really terrible*. When I bought a better one I painted that one blue and I put heavy strings on it and used it as a bass. Then I stepped on it and broke it — I couldn't handle it anymore.

Neal Preston

"Everyone in the group was great. They gave me all the freedom that I needed and it worked out fine."

"At the time in Brooklyn nobody played, especially in the areas I came from, very poor neighborhoods," he continued. "I was the only musician so I just grabbed my friends and told them 'Look, you play bass, you play the drums, and you play rhythm guitar and I'll do everything else'.

"Music has always been it for me, I've been doing music in one way or another since I was a kid."

Since then Crespo has played with many bands and while none of them ever made

(continued on page 60)

GUITAR MAN

Cat#	Description	Ea.	Half doz.	One doz.
108007	Brass wnd. lt. ga.	2.50	13.80	25.90
108008	Brass wnd. med.ga.	2.50	13.80	25.90
108009	Nckl. wnd.elec.reg.lt	2.30	12.20	23.00
108010	Nckl. wnd. elec.ex.lt.	2.30	12.20	23.00

PHOSPHOR Bronzewound

108003	Acou. brz.wnd.lt.ga.	2.70	14.90	28.00
108004	Acou.brz.wnd.med.ga.	2.70	14.90	28.00

D'ADDARIO STRINGS
ELECTRIC

108047	Reg. lt-nckl.wnd.	2.00	11.00	20.60
108048	Spr. lt-nckl.wnd	2.00	11.00	20.60

ACOUSTICS

108050	Ex. lt. ga.	3.10	16.80	31.70
108051	Lt. ga.	3.10	16.80	31.70
108052	Med. ga.	3.10	16.80	31.70

CLASSIC

108046	Sil-plt. wnd.	2.80	15.00	28.30

DEAN MARKLEY

108760	Brnzwnd. lt. ga.	4.70	25.60	48.30
108761	Brnzwnd med.lt.	4.70	25.60	48.30
108763	Elec. lt. ga.	3.80	20.90	39.40
108764	Elec. reg. ga.	3.80	20.90	39.40

MARTIN

108687	Bronze, light gauge	3.50	18.10	36.10

MARTIN MARQUIS

108715	Bronze extra light	3.90	21.30	40.20
108716	Bronze light gauge	3.90	21.30	40.20
108717	Bronze Med. gauge	3.90	21.30	40.20
108720	Lt. brzwnd 12-string	6.70	36.70	69.20

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GIBSON

Cat#	Description	Ea.	Half doz.	One doz.
108220	Rock 'n Roll light	2.80	15.20	28.70
108221	Rock 'n Roll ex.lt.	3.20	17.50	33.00
108222	Sonomatic elec. acous. med. ga.	4.20	22.80	43.00

AUGUSTINE

108133	Blue Label-Concert	4.20	23.10	43.50

D'ANGELICO

108461	Acou. med.brzwnd.	4.30	23.60	44.40
108462	Acou. lt. brzwnd.	4.30	23.60	44.40

FENDER

108302	Elec smth med wnd lt ga	3.40	18.60	35.10
108305	Elec lt ga rock 'n roll	2.40	12.80	24.20
108306	Same as 150 only ex.lt.	2.40	12.80	24.20
108307	Same as 150 only sup.lt	2.40	12.80	24.20

Super Bullets

108313	Elec. reg. lt.	2.50	13.60	25.60
108314	Elec. lt. top-hvy btm.	2.50	13.60	25.60
108315	Elec. ex. lt.	2.50	13.60	25.60
108316	Elec. super lt.	2.50	13.60	25.60

DEAN MARKLEY

108766	Bass grnd.rd.wnd.lt.	21.90	120.20	226.80
108767	Bass grnd.rd.wnd.med.	21.90	120.20	226.80

GHS

Cat#	Description	Ea.	Half doz.	One doz.
108780	Boomers loud ultra lt	2.80	15.00	28.20
108781	Boomers loud extra lt.	2.80	15.00	28.20
108782	Boomers loud lt	2.80	15.00	28.20
108785	GUS extra lt. red	3.50	18.80	35.40

Ernie Ball Single Strings

108576	.008	1.70	9.40	17.70
108577	.010	1.50	8.30	15.60
108578	.011	1.50	8.30	15.60

ERNIE BALL

108515	Rock & Roll reg.slinky	2.80	15.00	28.20
108516	Rock & Roll-spr.slinky	2.80	15.00	28.20
108517	Rock & Roll-x sup.slinky	2.80	15.00	28.20

ERNIE BALL/EARTHWOOD

108543	Light	3.00	16.20	30.60
108544	Extra light	3.00	16.20	30.60
108546	Medium	3.00	16.20	30.60

D'ADDARIO

108060	Spr. sft. ga.long scale	13.40	73.30	139.90
108063	Sft. ga.,long scale	13.40	73.30	139.90
108064	Reg. ga., long scale	13.40	73.30	139.90

FENDER

108317	Flatwound. lt. ga.	11.70	63.90	121.00
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WE READ YOUR MAIL

SQUEEZE

Dear Hit Parader,
I get your magazine all the time and I think it's great. Well, anyway, I was wondering if you could tell me who the group Squeeze is? I heard a lot about them from my friends, they sound pretty hot.

Thanks a million,
Aaron Henderson
Woodland Hills, California

Dear Aaron,
Squeeze is Chris Difford on rhythm guitar and vocals; Glenn Tilbrook on lead guitar, keyboards, and vocals; John Bentley on bass; Jools Holland on keyboards and vocals, and Gilson Lavis on drums. They're all from England and have recently released their third A&M album, "Argy Bargy."(Ed.)

PEARL HARBOR AND THE EXPLOSIONS

Dear Hit Parader,
One of my friends took me to see the Boomtown Rats at the Palladium and they were simply terrific. Boy, can they put on a show and I loved the music. Went right out and got the album and it's pretty spectacular, too.

Opening the show was a group called Pearl Harbor and the Explosions. Who is Pearl? (Is there a Pearl or is that just made up?) My friend told me something about Pearl being a dancer who used to have a group called Snakes, but she wasn't sure and now I'm, *tres* confused. Help!

Lester Harper
New York City

Dear Lester,
Pearl is Pearl E. Gates. She used to dance with the Tubes, where she met another dancer named Leila. When Leila formed her own group, Leila and the Snakes, Pearl went along and sang in the group. Then she went out and formed her own group, called Pearl Harbor and the Explosions. They record on the Warner Bros. label. (Ed.)

PIL

Dear Hit Parader,
Is the Johnny Lydon in Public Image Ltd. the same as Johnny Rotten formerly of the Sex Pistols?

Marcia Springer
Chicago, Ill.

Dear Marcia,
Yes, (Ed.)

ANGEL

Dear Hit Parader,
Could you please answer the following questions I have about Angel because I can't find any information about them lately. When is their next album due for release and is it going to be a live album? Are they going to tour in Canada, especially Toronto?
Keep writing on my favorite two bands: Kiss #1 and Angel #2!

Kiss and Angel Forever
Bill M.D.
C'ford, Ont
Canada

Dear Bill,
Angel's new album — "Angel Live Without A Net" — is a double record set. The group spent most of the spring on tour but didn't play any dates in Canada. (Ed.)

LENE LOVICH

Dear Hit Parader,
I read somewhere that Lene Lovich did such a short U.S. tour because she hates to perform. I can't believe that cause I saw her once and thought she was really superb. What do you think?

Susan James
Los Angeles, Ca.

Dear Susan,
We think she's pretty wonderful, too. That stuff about hating to perform isn't true. As a matter of fact, after a few dates in this country, an overjoyed Lene said "If I had ever realized how big the response was going to be here, I would have planned to spend more time in the States." Perhaps she'll return after her eight-week tour of Europe where she's a huge hit. (Ed.)□

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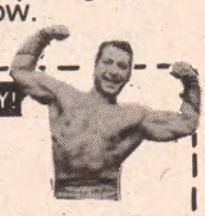

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POLICE BLACK AND WHITES

The Police have a new album, *Regatta De Blanc*, and an even bigger following these days as their sound and attitude begin to be felt throughout the U.S. as much as it has been in England and Europe. Lead singer and part-time movie star, Sting who grew up playing jazz, says that playing rock with Police was not easy at first. 'I had to learn to simplify my playing, and simplify the way I thought,' he told us. 'Before I had thought I had to get more and more professional, more technically proficient to be able to play music, and actually when I joined the Police I realized the simpler I played, the simpler I wrote songs — the more effective they were.'

Richard Young

Police success in Europe earns them silver and gold discs for their first two albums and singles.

Barry Plummer

Stewart at home behind the drums. He organized the original Police in January 1977 with Henri Padovani on guitar and Sting on bass. Padovani left later that year and Summers joined as lead guitar.

Fin Costello

Police line-up. In front is Sting, in back on left is Stewart Copeland, on right, Andy Summers.

George Dubose

Police in action in London. Sting steps up the mike for a bottle message as Stewart keeps the beat and Andy plays guitar.

Richard Young

Backstage after a British show, the band poses for a pic at the stage door.

RONSTADT RETURNS TO ROCK

'Mad Love' Beats Out Basics

Richard Dunkley

"It was like turning a corner..."

"I'm more excited about this album than about any other I've done," says Linda Ronstadt about her latest album, *Mad Love*, which shakes, rattles, and rolls where her previous albums have arranged, enhanced, and overdubbed. The album is, in fact, the most straight-ahead rock album recorded by an L.A. superstar in years. Where most of the West Coast sound has taken pride in slick, low-energy productions that have nothing to do with the true energy of rock and roll, no matter how many copies they sell, Ronstadt's latest lp captures the reality of her voice and the songs she sings.

Part of the success of *Mad Love* comes from the lack of complicated instrumentation and recording techniques which have been prevalent on recent Ronstadt multi-million sellers. The recordings are still slick, but they have an earthy energy that comes from a more limited instrumental line-up of guitar, bass, Farfisa organ and what Ronstadt calls "a great trashy drum sound". Another part of the charm of *Mad Love* is the result of the songs chosen by Ronstadt, among them a number of Elvis Costello compositions that, along with Ronstadt's short hair and old Levi jacket look, must mean L.A. is ready for the new wave, even if it's two years too late.

Apparently part of Ronstadt's shift in musical direction came from the fact that her back-up band left her before she was set to do the lp, and as a result she had the opportunity to look around for musicians and songs that more accurately reflected the truth of rock and roll. Reports are that she went to countless clubs and concerts, listened to hours and hours of new songs, and finally decided to follow up on the new attitudes and harder edges she was seeing in the performances of many younger rockers.

Of course, the danger in doing something like this can come from an older, established artist mimicking a lifestyle without understanding it, but in general Ronstadt seems to understand the lyrics of the songs she's singing and although she's been noted in the past for country and western rather than rock roots, she's produced a straight ahead rock album with three songs by Elvis Costello, and three songs from the Cretones' Mark Goldenberg. Among the musicians who played on the album sessions were Goldenberg, Bob Glaub, Danny Kortchmar, Russ Kunkel, and former Little Feat keyboardist Billy Payne.

As Ronstadt sums up the new album and the shift in musical directions that brought it about, "It was like turning a corner, but everything felt so natural."□

ROCK AT WORK: JOE PERRY'S PROJECT

"...it just left me wanting more as far as knowing what I could do."

In mid-October 1979, barely two weeks before the release of Aerosmith's seventh album, *Night In The Ruts*, and the day after he'd finished his last few guitar overdubs for the album, Joe Perry announced his departure from Aerosmith and the formation of the Joe Perry Project. Perry, founding member of Aerosmith in 1970, was venturing out on his own.

"It's nothing bad about Aerosmith," Joe told a reporter in Boston, setting the tone for much of what he's told the press. "Within the confines of the band I had my place and I could breathe, but, it just left me wanting more as far as knowing what I could do."

The test of Joe's vision took place on a Friday night, November 16th, 1979, at Boston College's cafeteria-rock hangout, the Ratskellar. In addition to a couple of hundred fans, Joe's longtime Asmith guitar partner, Brad Whitford, was on hand to see the new band debut. With fans literally hanging off the rafters and cheering from the tabletops, the Joe Perry Project took off, with the band lineup of Joe on lead guitar and for the first time singing, David Hull, formerly of the Dirty Angels, on bass, Ronnie Stewart on drums, and Ralph Morman, formerly of Daddy Warbux, on vocals.

The set that night was a mix of familiar Asmith tunes — 'Same Old Song And Dance', 'Walk This Way', 'Get The Lead Out', with a few rock faves — 'Heartbreak Hotel', Hendrix's 'Red House', and, for an encore, the first of Perry's new tunes — 'Life At A Glance', which he'd written the night before the show and which is the closing track of the first Perry Project lp.

"I plan to tour a lot more than I did with Aerosmith," Joe told reporters. "Aerosmith broke out of Detroit and Cleveland and we did it with the *live* gigs, and that's how I plan to set the Joe Perry Project up. I'm not putting the band together to go out and try to make a lot of money and just scam it. I'm really into the music and the sound I'm getting, and the best place for that is the theaters and the clubs."□

SPINADDICT

by JAMES SPINA

The neat capsule reviews will be dispensed with this month. Though I will be mentioning a number of new releases, there are a few music issues on my mind that demand airing. I have listened to two albums almost exclusively this time around. A third record that demanded part of my attention marks the first time in years that my listening habits conformed to the popular tastes of AM radio programming. The first two records are PUBLIC IMAGE'S "SECOND EDITION" (WARNERS) and JAMES BROWN'S "PEOPLE" (POLYDOR). That third release is LINDA RONSTADT'S "MAD LOVE" (ELEKTRA/ASYLUM). This strange triad kept me entertained in a time when New York's FM radio took the heart out of its most vital new music station, WPIX-FM.

I have been listening to WPIX with great pleasure for months now. The station had cultivated a strong contingent of top notch D.J.s with listening habits that ranged all the way from new wave to Sam and Dave. The station was allocating certain time spots to playing whole albums by The Clash, Pink Floyd and many others. 'No-label' recording artists were being given valuable air time. Sunday nights were reserved for informative interviews, guest D.J.ing by performers and excellent listener response formats. To say the least, I was spending a great deal of time listening to WPIX. Then suddenly, without warning, it ended. All of the class D.J.s left. The club news stopped. The music reverted back to the standard and safe FM format of most of New York's other abominable Album-oriented-Radio stations. I suddenly felt what it was like to live in Alaska. My new wave radio station croaked under the mumble of lousy ratings and fierce competition to attain mediocrity. So, if this is a record album, why am I spending so much time moaning the loss of some radio station? WPIX had become one of my information centers in understanding the future of music and now I felt as angry and cheated as all of you who feel disgusted when I mention Ted Nugent or Bob Dylan in a negative context. I'm hurt. I'm nervous. And, most of all, I feel like a failure because there doesn't seem to be anything I can do about it. Sure there is momentary consolation in the fact that I can still listen to my own copies of The Clash, Public Image and James Brown but that doesn't rectify the WPIX situation.

When an industry as huge as the music business decides to play it safe, there is little that the media man can do about it. I could spend the rest of this column raving about the importance and power of Public Image. At the moment John Lydon and PIL (the self decided abbreviation for Public Image)

PUBLIC IMAGE LIMITED

are not considered safe product. PIL don't seem very interested in touring. They aren't the easiest subjects to interview and they are originators at a time when carbon copy new wave artists are cropping up with charming attitudes, time tested tunes and prostituted ideals. Why bother with Lydon when THE URBAN VERBS pop up with a carbon copy of The Talking Heads sound two years late. Someone has decided to give this one a shove since the Heads sound is already a proven radio shoe horn. No one will notice just how superficial the Urban Verbs are and even if it doesn't catch, we can still ride out the year on "Tusk".

I suppose that that 'proven entity' formula for The Urban Verbs should extend to someone like Ronstadt since a first listen to "MAD LOVE" would seem to have her conforming to recent successful inroads as an attempt to update

URBAN VERBS

her image but there are some glaring differences. I have never objected to Ronstadt's voice. For the last few years, I have been disgusted with her choice of material and that is what has changed this time around. In fact, the worst thing on this record is the inclusion of some Elvis Costello songs, specifically "Talking In The Dark". Costello has recently turned into a bit of a hack and "Talking In The Dark" is particularly sour with its cheap carnival backdrop and next-to-nothing-melody. The real marriage of power on this record comes with Linda covering songs by newcomers Mark Goldenberg ("Justine", "Cost Of Love", "Mad Love") and Billy Steinberg (The incredible and indelible "How Do I Make You"). Bolstered by that new energy, Linda even copes commendably with one of her old songwriter standbys (Neil Young's "Look Out For My Love") and the power in the word 'No' and the end of "Hurt So Bad" is simply unbelievable. The wise decision to cover The Hollies (or more specifically Chip Taylor's)

Richard Dunkley

LINDA RONSTADT

chestnut "I Can't Let Go" goes in that same brilliant move league that teams up WARREN ZEVON with that Neville-cum-Yardbirds classic "A Certain Girl" on "BAD LUCK STREAK IN DANCING SCHOOL" (ELEKTRA/ASYLUM). Fact is that both Ronstadt and Zevon can make perfect evidence of there being popular artists out there with every right to co-exist with all the new comers on equal terms. Welcoming back all those readers who gave up on me after my recent criticisms of Linda is almost as much of a pleasure as welcoming back Ronstadt to my record collection with this bold, brash and biting album.

And what about James Brown? People are accusing Brown of cashing in on the near dead disco craze with his last hit record. The thought is almost as ridiculous as disco. James Brown has never dealt in anything other than James Brown and though much of his recent past has been downright awful the lot of it is better than anything ever conceived by the host of current and recent past disco-purveyors. "PEOPLE" is a devastatingly soulful record that pays homage to both the soft ballad side of Brown (ala "Regrets") and the infectious dance side that takes on all recent funk comers, James White and George Clinton in-

cluded. That is not meant as a criticism of White. A recent column paid homage to White as one of the finest music makers on the new scene but it is wonderful to know that both Brown and White can make such equally fantastic music. The regretful part comes in realizing that they don't stand any real commercial chance next to the dull bleepings of Kool and The Gang and Michael Jackson or a host of other disco-musak makers.

I'll make the point one more time before devoting the rest of this space to Public Image. There is good music around. Not all of it comes from the current crop of new artists I usually expound upon. You are going to have to find out about this stuff all on your own. The music industry isn't really interested in cultivating your taste. They are interested in your wallet.

Your point should always be diversity. A record company is usually interested in uniformity. Of course, I am not saying that you should rationalize music at the expense of enjoying it while listening to it. But there is more meaning to this music than just what is contained in the grooves and what sells. If Ronstadt can keep open to various alternatives shouldn't we do the same? Don't settle for anything. Open your own possibilities and before I start to sound like some raving prophet of doom let's deal with some real depressingly resplendent characters...

George Gruel

WARREN ZEVON

Some 50,000 people are going to get a chance to listen to PUBLIC IMAGE. Of course that doesn't count the number of devoted (?!) fans who already shelled out twenty five bucks for the Metal Boxed import of SECOND EDITION. This state-side release has the 'extended player-45 rpm' three records condensed on to two standard lps with the added attraction of the lyrics being printed on the back cover. There has always been a thin border between pretentious prattle and powerful wording. John Lydon seems uniquely capable of combining the two. The words to "Albatross" actually get to the very heart of the pretty-but-bleak image portrayed in the beginning of this piece. Rotten/Lydon was a part of (if not the spearhead to) the new wave in music and yet he has now cast aside that persona and, in fact, despises it in relation to the alien soundscapes played out by PIL. In fact, Lydon despises rock music. For this man that music is nothing but a rehash of 1968 and that is nothing more than an old albatross destined to die in relationship to him as the new dance music of Second Edition clears the air.

This is not easy music to listen to but, in fact, you do move to the rhythms and it isn't all dissonance and destruction. The bass lines are, at times, primitively playful and the electric guitar work is at least inspiring to anyone picking up a guitar for the first time and, at most, refreshing to anyone bored with the stale blues licks of countless rock and roll guitar players.

PIL sets out to experiment with everything from the production to the diction so there are, of course, times when it fails dismally but even that failure comes across as adventurous and bold. At times, parts of the mix jar you into concentrating on simple repetitive lines that seem to move in a strict linear fashion. The development comes with gradual releases of that droning tedium. The ear starts to hear fresh insights before the brain has any chance to evaluate and rationalize what is consciously going on. Often it will sound as if Lydon, Keith Levene (guitar), Wobble (bass) and Dave Crowe (drums) are merely satisfying their own directionlessness but that self indulgence is more a front for the engaging pace they are subconsciously setting. They do what they want. You hear what you want. You hear what they do. They do what you want. That sort of reasoning can actually make the whole thing seem tame and naively lovable (in a macabre sense of course).

Musically none of this PIL sound is really new to me. Most of it has already been covered by one of my old favorite German groups, Can. The difference here is the voice and words of Lydon. He gives this can music an acerbic twist while reducing the metal of electronic sounds to an almost earthy stance in relationship to his ravaged vocals.

JAMES BROWN

Lydon has no trouble maintaining his stance in this maelstrom of sound. His voice is as charged as the most grating guitar sound. His phrasing matches the relentless thump of Wobbles bass and at times it is his lyric that drives home the repeated back thump with a human drum.

Many times you cannot realize how powerful something is until it becomes wildly out of control. PIL seem to career/careen along at that pace every step of the way. They are not driving towards a crash. They are crashing every second. To be sure The Sex Pistols sound tame in comparison. That little pop-tune machine creeps up in any number of these songs (check "Poptones" for instant references) and though Lydon doesn't relish his infamous past when it comes to interviews the mileage he has reaped from that experience certainly adds impact to the music of PIL. Although they would probably hate my guts for saying this, PIL are definitely my kind of music in the 80s.□ JAMES SPINA

ROCK ACTION

CAPTION **Heart's Ann Wilson, the notorious Rick Nielsen of Cheap Trick, and Heart's Nancy Wilson enjoy a noisy moment in front of the camera at a party in LA. Cheap Trick are doing great these days, as are Heart whose current lp, *Bebe Le Strange*, is hot on the charts. Sez Ann Wilson of the lp, "The album's not in the traditional Heart mold. It's not pink and white. We're all a little tired of people saying how cute and wholesome we are. We want to surprise people."**

MARIANNE FAITHFULL'S GOTHIC ROCK

Wearing sneakers and black leather, her platinum hair tinted with pink, Marianne Faithfull is still a knockout. She has survived the past fifteen years with an attitude that is worldly wise, and an album *(Broken English)*, that is nothing short of remarkable. In the Warner Brothers' Records' New York offices just before she was due to leave for London, Marianne's throaty voice still bore traces of the laryngitis that plagued both her appearance on "Saturday Night Live", and a surprise show at The Mudd Club."

"I haven't been gigging live for at least a year and a half," she said, "and my voice isn't used to it. I was *so* sad at The Mudd Club, I could speak, but I couldn't sing, and it was *infuriating*. In a funny way it was interesting, it was good, but when I think of how great it *could* have been if I'd just had a tiny, tiny bit of my voice ... I like to hear my voice come back at me, even if it *is* a strange voice."

To turn Marianne's *Broken English* on the turntable and hear that voice — especially if the last time one heard her sing was the sweet "As Tears Go By", is quite a shock. Where did that voice come from?

"It's nothing, really," she says, "except time. Cigarettes, whiskey ... I don't think it was anything else much." She does admit, however, that *Broken English* has helped to rid her of her sweet, 1960's popstar image, the quintessential Rolling Stone girlfriend. "That was one of the reasons I wanted to do this record," she said. "At a certain moment it looked like I was going to be thought of as only *that*, and I couldn't stand it. To be remembered only as Mick Jagger's girlfriend ... ex-girlfriend, or ex-junkie ... that's what they do in England, anyway. But I knew I could do something good.

"It was my producer who was very aware that we had to be careful. I didn't want to do anything that would seem nostalgic, because I loathe nostalgia. I find it so terribly ... nothing. As nothing as the trend that it's nostalgizing about. It's just fashion. So we had to think about it. We didn't want it to be *disco*, we didn't want it to be anything like that. What I wanted was for it to be gothic. And it is."

What has Marianne Faithfull been doing all these years? "Some acting," she says, "but not that much. Only four plays, really. I did 'Hamlet', and the other one was Chekov's 'Three Sisters'. Those were the two that were good. I did two other plays but that was much later, and it was exploitive, commercial. Boring sort of theater."

How did she come back to music? "I'd gone from pop star with potential to interesting person with potential. Someone who had potential but screwed it up completely. It was all very hard on me, but then I got a small record company to take a chance with me — it was called Nems, in England, it used to belong to Brian Epstein, and they gave me a deal with very little money and paid my rent. It just got me started working in the studio again. It was just a way of going back. I had a hit in Ireland, a Number One, which I'd never had before and that was very good for me because it gave me some confidence. Which I had none, none at all.

"It's the normal result of heroin addiction, I believe. It takes years before you get your pieces back properly. Then I met this guy, Ben Brierly, who I married. He was also a musician, which was important, because I hadn't been around music in years. You can't help it, if someone is always playing an instrument, or thinking about it, or something, you can't help it, you just get involved again. We were so broke that one day he turned to me and said, 'Just go into an agency and tell them you have a band and let them get you some gigs'. I said 'that's a lie'. But I did, and he got the gigs and then I had to get the band.

"This is a very insular record. I don't go out much to hear bands. I listen to what I like, and what I have liked for years. I like very commercial reggae like the Heptones. And friends of mine who are making records — I like to listen to what they're doing. I don't listen to anything else, really. I'm not part of a real music scene in London. Johnny Rotten came to my wedding, but he's not a close friend. He's awfully nice, he even wore a suit. I keep a pretty low profile, however."

Does Marianne plan a proper tour here? "Yes," she says, "but I'm going to be as careful as possible. I don't want to die of terminal touring. I've done it before, but not in America. I did three clubs in Manchester in one night during the 'As Tears Go By' days, sort of fifteen minutes in each one. There was a time when you could do that and come back with a thousand quid in your hand. It was weird, just like being a stripper. They just wanted to look at you. It was kind of like being at The Mudd Club, actually."

Why did she choose to make her New York "debut", unannounced, at The Mudd Club? "I realize now that it's become the most frightful dive, but I rather liked it the last time I was here. They said they'd give us money and they did. The band all got something extra and I did too. We just felt like it. We'd been deprived of playing for a long, long time."

Marianne claims that she's truly happy with this album, that it gives her pleasure: "I'm proud of it," she said, "but I'll be happy when I've done the next one. Because although this one's good, it's only one side of me, the gloomy side, mostly. And the anger, perhaps. It *is* like ten years of anger ... pent up, every single putdown, insult, everything. See, I was always very cool, keeping things inside, and I'm not like that now. I answer straight back. So this must be a lot of things coming out. The nature of it is exposure, in a certain way. Exposing myself, breaking cover, getting rid of that protective covering."□

Parts of this interview appeared in Lisa Robinson's "Rock Talk" column.

Scott Heiser

"I didn't want to do anything that would seem nostalgic, because I loathe nostalgia."

Richard E. Aaron/THUNDER THUMBS

At the Mudd Club...

Scott Heiser

"This is a very insular record. I don't go out much to hear bands."

JIM CARROLL'S ROCK ALBUM

With the release of Jim Carroll's debut lp, *Catholic Boy*, on Rolling Stones Records, one was able to hear what has been considered by many to be one of the very best new albums of this, or any year. For the initiated, it is hard to contain enthusiasm about Carroll, a one-time junkie who is a poet, singer, and songwriter in the tradition of Lou Reed, Jim Morrison and Patti Smith.

Prior to the LP's release, Bantam Books re-issued Jim's book, "The Basketball Diaries" — an amazing account of drugs, basketball, and street life. Originally written in 1963, when Jim was only thirteen years old, "The Basketball Diaries" caused a sensation when it was excerpted in *The Paris Review*, and Jim subsequently became the youngest poet ever to be nominated for a Pulitzer Prize (at 22), for his book of poetry, "Living At The Movies".

Talking today, Carroll says: "Basketball showed me that it's important how you do something, but it's also important how you look when you do it. You have to have style with content, there has to be form along with the subject. As a poet, I knew I could dazzle people with images; I was concerned with creating verbal movies that people could relate to, which I still want to do with images in songs."

"I want to reach kids with music — not through the intellect, but to affect the heart."

With both the re-issue of "The Basketball Diaries", and the album *Catholic Boy*, a whole new generation of readers and listeners can discover Jim Carroll. Stay tuned.□ *Portions of this appeared in Lisa Robinson's "Rock Talk" column.*

© Michael Zagaris

The Jim Carroll Band is, left-to-right: Terrell Winn, Jim Carroll, Wayne Woods, Steve Linsley, and Brian Linsley.

INMATES BREAK OUT

Described as a white-hot rock band in the tradition of the early Rolling Stones, The Inmates play a combination of rockabilly, r&b, and new wave. They have an album out called *First Offence*, and their two hit singles are "The Walk" and "Dirty Water." For promotional purposes, The Inmates did *forty* versions of "Dirty Water" — substituting different names of cities and rivers for radio stations across the country.

Arriving in New York City on the beginning stretch of their first U.S. tour, The Inmates (Bill Hurley, Peter Gunn, Tony Oliver, Ben Donelly, and Jim Russell) bought records in Greenwich Village, checked out some local clubs and did two shows at Sing Sing Prison in Ossining. They love prison audiences because they think they're the most appreciative.

Lead singer Bill Hurley, relaxing in his New York hotel room a few days after the Sing Sing shows, admitted it was a bit weird to come to the U.S. and go straight to Sing Sing to perform. "But everyone there seemed quite nice," he said, "and the response was really good. They were there with us right from the word go. I suppose it's because they're deprived of it, so any opportunity they get to see a live show, they really make the most of.

"Obviously we don't just do prison gigs," he continued. "We started off doing a few gigs at various colleges and pubs around England to benefit an organization called the Preservation of Prisoners' Rights."

Hurley says that they called themselves The Inmates because, when they first started the band they tried to find a name that was similar to the 1960's bands, like The Kinks, Yardbirds, and so on. "I was watching 'Jailhouse Rock' (Elvis Presley is one of his favorite singers) and it came to me that The Inmates would be a good name for us so I told the rest of the band and they agreed. The music we play is pretty aggressive, so it fits quite well."

The Inmates had already played a few dates when this conversation took place and Hurley was enthusiastic about the reception they had received. "We've been very lucky, our first few gigs have gone down pretty well. We encourage the audience to join in and dance and really get into it and they've been doing just that. To be honest, we're having more success here than we are in England..."

But that doesn't mean they're not making it at home; "Right now we've got a good following in England," added Hurley. "We got a lot of radio airplay and the d.j.s have really been behind us. And luckily enough the press there has given our live shows and albums good reviews."

The band writes and records original material, yet their hits are cover versions of 1960's r&b classics. How do they feel about that? "We don't mind," said Hurley. "Obviously it would be great if the record company were to release one of our own songs but the reason we formed the band was to play some of our favorite songs. At first, we envisioned this as being something we'd do once or twice a week in a pub. That was when we were semi-professional. (Everybody had other jobs; Pete was a science teacher, Bill worked for an automative magazine, Tony was a messenger for *Zig-Zag Magazine*, and Ben was a checker for Chelsea Girl Stores.)

"It sort of snowballed from there but we still retain that policy of doing old songs that we like as well as incorporating our own material."

After the tour, The Inmates plan to return home for a short tour of the U.K. and Europe before recording their next album.□

Michael Kagan/RETNA

"To be honest, we're having more success here than we are in England..."

LYDON DOES THE TALKING

John Lydon isn't Johnny Rotten anymore, and he doesn't really want to talk about the Sex Pistols; it's part of his past. But, as he sits in a darkened hotel suite in New York City and talks, his gaze is still intense, and it's hard not to remember some of those past, compelling performances. In this country for the release of Public Image Ltd.'s album *(Second Edition)*, Lydon said: "The Pistols was a send-up of everything that had gone on before in rock and roll. All the worst aspects, just pieced together, really. Somehow, it managed to be successful, which was more like egg on face to me."

"I didn't hate what I was doing with The Pistols, what I hated was all the bull—that went with it. You start out with something that you think to yourself — or you deceive yourself — is basically honest, and then end up with all these corrupt idiots running wild around you. What it is really, is when you're not doing the talking, someone else is doing the talking for you."

There is no doubt who is doing the talking for Public Image Ltd. Lydon, Keith Levine, Jah Wobble and new drummer Martin Atkins manage themselves, produce themselves, and Lydon and Levine were, in fact, in this country to argue with Warner Brothers about the album's release as well as to plan a forthcoming tour ("In New York I want to play at Roseland," said Keith Levine). In England, where the album was released first as three twelve inch singles encased (at the band's insistence and expense) in a metal can, it sold out quickly, and if it can be found in the U.S. anymore at all, it's as an import, and for the price of twenty five dollars.

Keith Levine, who Lydon describes as "a brain box on wheels, a computer", told me: "Usually you join a band, sign with a record company, make a record, do your tour to promote it, they release the single, you get your money, then you do it all again. It's normal, just like a *job*. Nothing new about that at all. But because of the way we've gone about our situation, we're aware of a whole new thing, and it's made us want to change things. Not to change the existing situations, but to make our own, independent organization."

Keith Levene

Lydon adds: "I've seen it all, and I know what's rubbish and what ain't. I'm not some piece of toilet paper, and I won't be treated like one. I'm not forcing anyone to buy what I'm doing, either you like it or you don't. I'm incredibly happy with what I'm doing now, and we're not prepared to sell ourselves short, or run into cheap theater, or amateur dramatics."

"We're not so much a band that plays gigs," said Levine, "that's not the important thing, although that will be one of the things we do."

And Lydon emphasized: "The doors are opening for things to happen, and all that needs to happen is for someone to push that heap of garbage aside, and I've got my rake with me. But we're not getting involved with the rock and roll world."

"With the Pistols, it felt wrong," added Lydon. "That last gig in San Francisco, in front of five thousand people, I felt like a heap of shit on that stage. It's not a nice scene to be in front of five thousand people making an idiot of yourself. They probably didn't know the difference in the audience, which is what made it worse. If you lose your self respect, then you've lost it all."□*Parts of this interview appeared in Lisa Robinson's syndicated "Rock Talk" column.*

"I've seen it all, and I know what's rubbish and what ain't."

"I didn't hate what I was doing with The Pistols..."

Vernon St. Hilaire/L.F.I./RETNA

EARTH, SKY, AND NASH

"...it's a solo statement about my musical feelings at the moment."

"The tracks for *Earth & Sky* have been recorded over the last year and a half — I took my time doing it," says Graham Nash about his latest album. "I'm excited about it because it's a solo statement about my musical feelings at this moment. And basically the tunes are about things that have happened to me, things I often reflect upon."

Nash worked to record the album in the most direct way possible. He says that most of the songs "were recorded pretty much live — second or third take. I like to record that way. I don't dwell on a song take after take after take."

Among the songs on the album are some anti-nuke messages, like the song "Barrel Of Pain" about the thousands of barrels of low-level nuclear waste that lie on the ocean bottom off San Francisco, twenty percent of which are leaking. "Now that we're beginning a new decade, I think people have to be more involved in their own future and direction," says Nash. "I think the anti-nuke movement could probably just add up to the sort of feeling the public got after they managed to rise up and help stop the war in Viet Nam in the early Seventies."

Nash likes the cover photo of *Earth & Sky* to what's inside the album. "There's hope in it, rainbows, good feelings, being blown around by the wind," he suggests. He also says that he feels his songs will be understood by those who hear the album. "I figured out at a very early age that much of whatever happens to me probably happens to everyone, basically. The things I feel are feelings I think should be shared. I've always tried to make observations about my life in simple enough terms that people could totally identify with, and many have even shared similar experiences. When you can do that I think people tend to be less lonely.

"If people can listen to my music and feel that someone else understands what they're going through, I believe I'm really succeeding in reaching them."□

BOC GO BEYOND NORMAL

Paul Cox/RETNA

"...we've done the best box office of our career while everyone else was crying misery."

Blue Oyster Cult spent about nine months of last year on the road touring and despite the lagging business on much of the country's concert circuit, BOC keyboardist said: "The one thing we've really enjoyed this year is the fact that we've done the best box office of our career while everyone else was crying misery." Since BOC tours most of the time, doesn't it get insane — or worse, boring?

"Boredom is what we're up against," said Allen. "When you're standing in front of fifty thousand people, boredom can still intrude for a few seconds during a show. It's a situation that's intrinsic to rock and roll. We're all bored.

"The reason I'm onstage and the audience is out there is that they're expecting you to prove to them that life can be outrageous and preposterous and not boring. Audiences feel that they can go crazy because their lives have to be 'normal' the next day, and we as performers feel the same; my life may be airports and hotels for days and my chance to be onstage is my opportunity to alleviate that boredom."□

"Boredom is what we're up against."

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ROCK ACTION

CAPTION **British synthesizer wiz Gary Numan discusses the wonders of the pleasure principle with Elliot Gould on the set of 'Saturday Night Live' during his tour stop in New York which also included a show at the Palladium.**

SINGLES

Good Times, Bad Times, (2613X), 3/10/69 *
Whole Lotta Love, (269OX), 4/7/69 *
Immigrant Song, (2777X), 11/5/70 *
Black Dog, (284X), 12/2/71 *
Rock And Roll, (2865X), 2/21/72 *
Over The Hills & Far Away, (2970 X), 5/24/73 *
D'yer Mak'er, (2986X), 9/17/73 *
Trampled Under Foot, (70102), 4/2/75 **
Candy Store Rock, (70110), 6/18/76 **
Fool In The Rain, (71003), 12/7/79 **

* Recorded on the Atlantic label.
** Recorded on Swan Song Records

ROCK-ACTION

CAPTION **ELO's Jeff Lynne and his wife Sandi pose for a pic with their baby girl, Laura. After the happy event Jeff headed to Germany to join ELO in recording a new ELO single plus the title song for the upcoming film 'Xanadu' to star Olivia Newton-John and Gene Kelly.**

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GUITARS and AMPS:

GARY NUMAN, MACHINE MAN

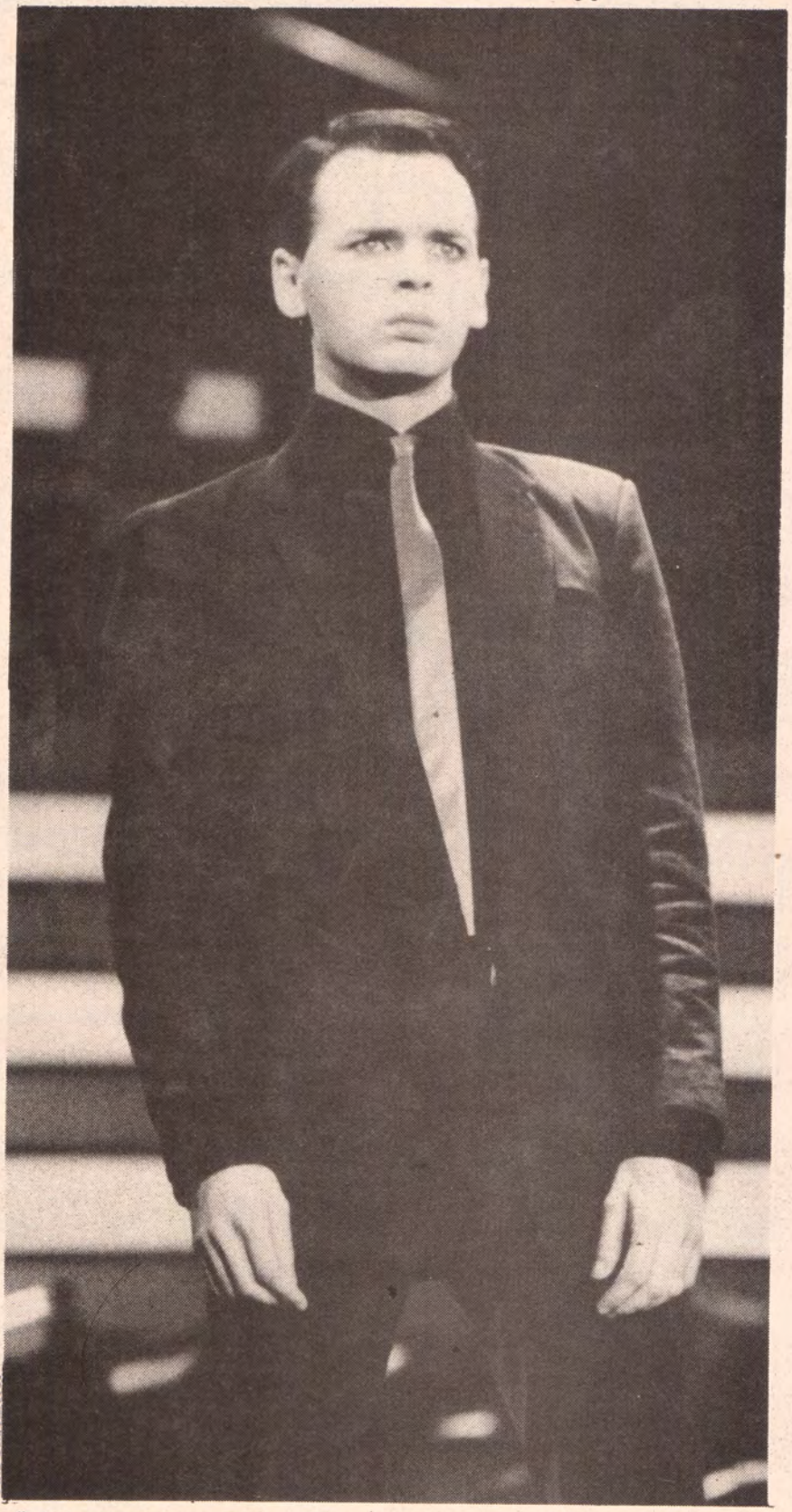
"I feel more at ease around machines because you know exactly what they're going to do," laughed Gary Numan. "With people you don't and that makes me uneasy."

When Gary Numan came to this country for his 14-city debut tour he brought along what must be considered the most extensive, and expensive, collection of equipment in the history of rock and roll. In addition to all the standard instruments and effects Numan's show included three robots (Hewie, Dewie, and Big Al), a special stage set-up, sophisticated lighting, and a number of synthesizers. At one time or another he's used all the synthesizers, but since he was appearing onstage with a five piece band, the others did most of the playing.

"Onstage I use a minimoog, a polymoog and a Roland 5H 2000 which is a pre-set Roland," said Numan. "The thing I like about that is that it has what I call a random key. You switch it on and it will play a random sequence of notes which bear no relation and don't stay in any key so you can play them in any key because you don't ever go out, it's so random. And also by using the foot you can make it into various noises depending on what pre-set you use like birds or shocker noises or machine guns, spaceships, just by changing emphasis. It's very interesting for solos, it replaces the lead guitar on certain numbers and it's quite fun to play around with.

"I think that synthesizers have possibly gone as far as they can go," he continued. "It's the gadgets that you can put them through which are developing. A synthesizer on its own, without a filter, is very, very boring. It's just a straight pulse which has no harmonic tones to it so what they do is give you a filter and then we put them through delay lines and dub in all these various effects which really makes the synthesizer sound interesting. Synthesizers on their own really aren't very interesting until you start turning on the gadgets. Now they build synthesizers with the gadgets already in them.

"The basic synthetic tone is very flat, very straight. It's what you do with it that's interesting which is why the synthesizer is the most human of instruments really, because you actually have to find the note and create the sound you want. With the guitar you accept what the



Paul Cox/RETNA

"I feel more at ease around machines because you know exactly what they're going to do. With people you don't..."

"A synthesizer on its own, without a filter, is very boring."

guitar sounds like and play accordingly."

Numan acknowledges that many people think synthesizers are very cold and unemotional but thinks it's an unjustified criticism. "It's completely untrue," he said, "I think it's like an old concept created by the men who used to make twiggly noises on the synthesizer and weird computer rhythms. I don't think it's true anymore.

"Synthesizers are considered something of a freak instrument," he added. "They're not too well established so people imagine them as being very cold and mechanical but they're really not. You can make them do anything, far more than you can with any other instrument. They're the most versatile instrument ever, possibly that there ever will be."

Gary doesn't think that playing a synthesizer makes him different from musicians who play more traditional instruments; he says it just makes him sound different. "Most people I meet are very interested in them and they ask me how I get certain sounds. But I don't have that much in common with other musicians. They generally ask me more about synthesizers than I'll ask them about guitars."

Like guitars, and guitarists who employ different techniques, Gary says there are many different approaches to synthesizers. "There's much more that you can do with synthesizers than guitars," he added. "The options, the variables are far greater."

When Numan began performing it was very difficult for him to reproduce what he does in the studio onstage, but it's gotten easier with practice. "I know exactly the degree of buzz which makes it a buzzy sound, I can get the sort of buzz that I want by turning a certain knob, I'm learning that quite well.

"When we originally recorded we used all these studio effects to get these funny sounds and then I thought there's no reason we can't buy those effects and use them on the stage. They're all portable, they're all rack-mounted, so we went out and bought around fifteen to twenty rack-mounted effects. Now we can get exactly the same sound onstage as we do in the studio."

Numan's ideas come from science fiction books, movies, and the newer 'hardware' that's transformed current SF movies into special effects extravaganzas. "I do everything with that in mind," he admitted. "The ideas for the show were 90% mine. I took them to Nick Fisher who's a lighting man in England and then he did the technical side of it. He came back with a few ideas of his own, which I thought were particularly nice, and suggestions as to how to get certain effects I was after by using other equipment. I worked very closely with him on the design for the show, but the actual ideas were mainly mine."

After the tour Numan returned to England to record his next album, *Telekon*, with the three musicians on the *Pleasure Principle* lp (Paul Gardiner, Cedric Sharpley, and Christopher Payne), and possibly a few others. As usual, he'll produce.

While he's in London don't count on him to stop by the various clubs to check out the local music scene. Not only does he dislike crowded clubs, he's not too thrilled with most of the music that's come out of the U.K. over the past few years. "I find it very boring and forced," he said. "It's a lot of little boys talking about something which they have no understanding of and something they're simply singing about to be fashionable. It's very silly, but it's fashionable to like it..." □ *Deane Zimmerman*

ROCK ACTION

Bob Matheu

CAPTION **The latest sound from Detroit comes from a new Motor City line-up called The Romantics. From left to right they are Mike Skill, Jimmy Marinos, Wally Palmar, and Rich Cole.**

PHOTO FINISH

BILLY JOEL has been doing just fine. His last two albums sold a total of ten million copies, and his latest lp, *Glass Houses*, is a further extension of his searching, lyrical approach to rock. "You just go with the moment," he says, "I've been a music lover since I was four years old, and as far as I can see I'll always be a musician. I don't want to ever stop doing that. I like it too much."

ELVIS COSTELLO is back in action with a new album after behind the scenes complications held up its release for a while. He's also back with a new official photo which you see here. Very meaningful, El.

JOE JACKSON takes time out from recording to pose for a photo with the award he received from the music industry trade paper, Billboard. Joe has been named the number one new male album artist of the year and he's got the trophy to prove it.

JOHNNY WINTER has gotten a good deal of attention with his latest album, *Raisin' Cain*, no doubt because it features some of the hard rock that Johnny is as capable of shoveling out as he is the blues. The lp was recorded at Dan Hartman's Connecticut studio and features Jon Paris on bass and Bobby Torello on drums. "Blues is my favorite music and the base of whatever I do," says Johnny, "I'll always be doing blues. But after three albums with Muddy Waters and two straight blues albums of my own, I felt it was time for some rock & roll. *Raisin' Cain* is a modern day version of the old time rock & roll and blues I grew up with."

GRACE SLICK sets the controls for the heart of the sun as she works in the studio on the final mix for her first solo album, *Dreams*. "This album will be more acoustically oriented than other records I've made in the past," says Grace. "Having explored the excitement of electronic instruments, I wanted to demonstrate the power possessed by acoustic instruments."

ZZ TOP:
THAT LITTLE OL' BAND FROM TEXAS

Bob Alford

"We didn't sit down and say 'Let's be mysterious and split'..."

Bob Alford

"It was getting pretty wild. We had been touring for quite awhile and it had just become too much."

Lee & Lesser

They brought a little bit of Texas to the rest of the world in 1976...

Bob Alford

"We're approaching it with a revitalized sense of freshness..."

ZZ Top might have started out pretty small in 1971, releasing a single on a privately-owned label, but for most of their career they've been true to their Texas heritage, doing things in a mighty big way.

Not much is known about Billy Gibbons, Dusty Hill and Frank Beard — the three somewhat reclusive members of the group Billy once called 'that lil ol' band from Texas', a tag that's followed them throughout the years. They like to maintain their privacy, which explains their mysterious disappearance three years ago at the completion of their 1976 Worldwide Texas Tour — the one where they brought a little bit of Texas to the rest of the world with a show featuring a stage shaped like the state of Texas, cows, snakes, and a variety of southern paraphernalia.

They resurfaced last fall with a new album, *Deguello*, new record company, Warner Bros., and a new image. They told fabulous tales of travels to far-away places where they lived out their fantasies and grew beards, except for Frank who says he's "too pretty to wear one." And then they went out on another major tour, filling halls night after night during a time when many bands were having trouble selling tickets.

The three members of the group had just arrived in their hometown, Houston, when this conversation took place. Telephoning from their management office, lead guitarist and vocalist Billy Gibbons talked about the 1976 tour and cited the growing pressures of being on the road as the main reason for their disappearance. They didn't really quit the road three years ago, he said. They merely needed time to regroup.

"It was getting pretty wild," he said. "We had been touring for quite awhile and it just became too much. Even though we were working, playing every night and seeing it take shape and come together, I don't think there's any way you can ever be fully prepared to deal with it. So we sneaked off and had a little fun.

"By no means were we not enjoying touring," he continued, "but I think that our personal commitments to ourselves were kind of taking over a little bit. When it came time for us to put a new record together for the Warner Bros. people, I think we all had come to terms with those personal ideals that we were striving to find."

"We just decided to take some time off," added Dusty Hill, ZZ's bass player. "We didn't say we were going to take two years or three years off — we didn't say anything like that, just whatever was right and it kind of turned into that. We really wanted to take time off and go away from everything and the only real way to do that is to disappear. We didn't sit down and say 'Let's be mysterious and split' — it just worked out that way. That's the kind of people we are."

Privacy is certainly important to this threesome but when they're on the road they don't mind sacrificing some of it in order to satisfy their fans. But only when they're on the road. "I'm working and it's a compliment," said Dusty, "but when I'm off I want to be off and away. We do like a sense of privacy — the thing is that I play, that's what I do, is play music and I feel that is more or less what people should concentrate on. I'm not Howard Hughes but I do like my privacy and I guess we're all like that."

It seems as if everyone's jumping on the ZZ Top bandwagon these days but it wasn't always like that. Years ago, when the group was struggling to make a big name for themselves they were often ignored by the press. Today, Billy admits it might have been their own fault. "We were a little bit new to the whole thing and we really didn't give the press a fair shake in really finding out where we were coming from," he said. "All they had to go on was our records and our shows cause we

Bob Alford

"It's real gutsy type music and it doesn't matter where you're from. People can dig that anywhere."

ZZ is, left-to-right: Frank Beard, Billy Gibbons, and Dusty Hill.

weren't giving out any interviews and we stayed pretty much to ourselves...

"It's funny to see it all change," he continued. "I think the growing experience we all went through in the past few years was enough to make us feel comfortable about doing interviews."

One of the reasons for their overwhelming success is the universal appeal of their music, which Dusty calls "emotional rock and roll". "It's real gutsy type music," he added, "and it doesn't matter where you're from. People can dig that anywhere."

"Of course we haven't changed what we've been doing," continued Billy. "We've gotten a little better at what we do and I think that we're a little better known but it's just that the kind of music we play has come into its own. It's just come around to be real popular. But it's true — West Coast, East Coast, it's kind of happening. It's just one of those magical moments."

In discussing the group's sound, fans often point to the incredible amount of sound being created by so few musicians. In explaining this feat, drummer Frank Beard gives Dusty Hill a lot of credit. "If there's anybody holding the thing down, it's Dusty," said Frank. "Dusty plays a rhythm bass, a very solid bass. Generally the drummer is the one that sets the pattern but with us we allow the bass to do that. And Dusty plays a lot of chords — sometimes he'll play chords almost like a rhythm guitarist and that allows me to play more with Billy. In the typical format, if you've got four, or five, or six pieces, the bass and the drummer are married. But with us, I'm a little bit freer to interchange with Billy and I think that's what fills a lot of the holes."

The current tour schedule changes from week to week but as of this writing ZZ's plans call for them to tour the United States through May with time off in June to begin preparing for their next album. They're hoping to play some major outdoor dates this summer before embarking on a European tour this fall.

When Billy is asked if he feels older, wiser, and better able to withstand the rigors of the road, he laughed and said "older". But he added, "We're approaching it with a revitalized sense of freshness and that's most enjoyable." Frank — who admitted to having a pretty nice time even though he said the environment is "hostile to us Texas boys" because of the cold weather they've experienced in some of the northern states, talked about the closeness and affection the group has developed over the years as being one of the things that makes it all worthwhile. "After ten years you develop this fantastic relationship," he said. "It's like being married. You allow each other their own space but you're always there if one or the other needs something."

Frank was enthusiastic about the special excitement of being onstage, the rush that comes from seeing the crowd on their feet cheering for more. "It's instant gratification," he said. "I don't know of any other thing where you get told how well you did something so immediately, and so many times in one night. At the end of every song you know how well it was received.

"I've been plenty bored on the road," he continued, "but never onstage. It's really hard to get bored up there — you look out into the audience and it looks like eight trains are headed at you when they turn the spotlights on."

Comparing this tour with their last, Frank said, "The last one was really great, I think that'll probably go down in history. It was truly a monster. This tour is totally different. It's much cleaner, it's more sleek and '80's."□ *Deane Zimmerman*

THE HIT PARADER INTERVIEW

BLONDIE'S JIMMY DESTRI

By Lynn Geller

The following late night (4 am) interview/conversation with Blondie's keyboard player, Jimmy Destri, took place in Greenwich Village in late February. The participants were Jimmy; Roberta Bayley, personal friend and rock photographer extraordinaire; John Browner, personal friend and author of the recently published "Death of a Punk" (Pocket Books); and Lynn Geller, representing Hit Parader.

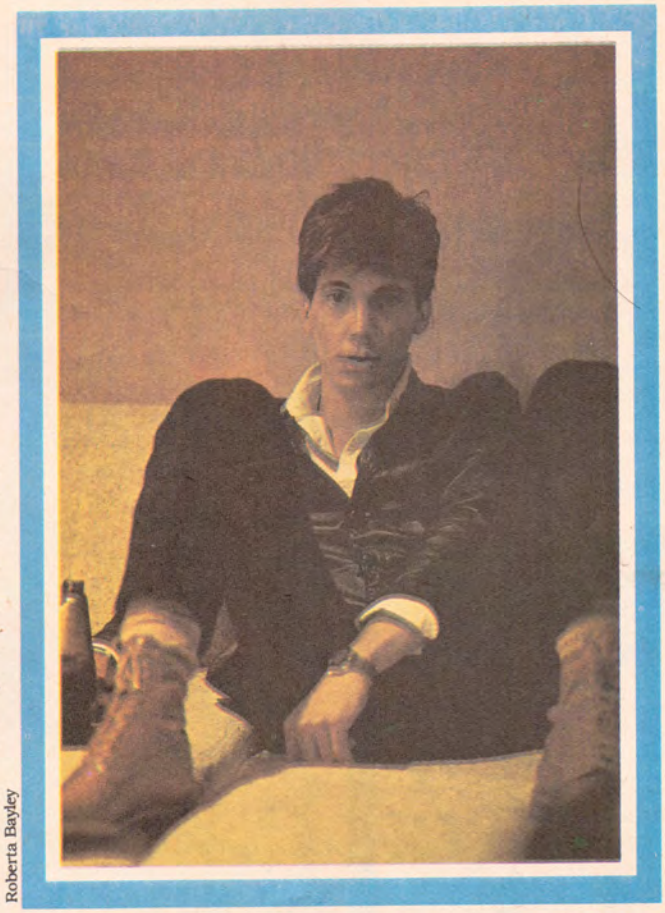
Jimmy Destri is a hard man to get a hold of these days, which may explain the ungodly hour of the interview. Besides writing, recording, touring and working in films and television for Blondie, he is currently producing a compilation album of five new groups, and appeared on a recent Saturday Night Live *playing keyboards for David Bowie.*

Roberta Bayley opened the discussion by recalling a t-shirt worn by Ivan Julier of the now disbanded Richard Hell and the Voidoids, which said, "Animals Thrown Together By Fate." She wondered if Jimmy found that description applicable to Blondie. "Accidents never happen," Jimmy replied, "and therefore, animals are never thrown together by fate. He went on to describe his initial meeting with the group, as engineered by his sister, "I didn't just walk in as a nerd from Brooklyn. I walked in in the black suit and the haircut already, and they looked at me and said, 'oh, yea, all right'."

Jimmy: Actually the first gig I ever played with Blondie was early '75 at Mothers. Everybody was out of tune but we had so much fun finally as friends playing together on stage.

HP: Did you have any idea then what it could be?

Jimmy: The first time I saw them play was like a week after Gary joined and I joined shortly after. I walked in and I saw the bouncing bass player, and I saw the animal drummer, and I saw the guitarist in space, but the thing that grabbed me was Debbie tearing her dress and I went, oh my God, a star! I knew she was a star. Through all the hard times, when I would get really depressed, the one thing that would bring me back was the knowledge that I had a possible megastar to sing my material. And I still feel that way about it.



Roberta Bayley

"I didn't just walk in as a nerd from Brooklyn. I walked in in the black suit and the haircut already..."

Like when people say, isn't it a drag being dwarfed by her — not true. There are two ways to look at it. You can say, it's a drag, I want more press, I want this, I want that, I want my picture out there. Or you can use your energy, let it go, channel it in other directions, always knowing that if you write a halfway decent tune, she'll consider it, and when she sings a song, millions of people will buy it.

John: One of the interesting things about your songs is that you write them and they're from you, they're things you feel, but they have, for lack of a better word, the "unisexual" thing where Debbie will sing the exact lyrics you write, and they could be sung by a man as well. When you write a song, do you take those things into consideration?

Jimmy: There are two reasons for that. Every song you hear on a Blondie album is written for Blondie — it's written with Debbie's singing in mind.

Secondly, the reason why it comes across so well is that she knows me so well that she can translate a lot of my thoughts. She knows me well enough to sing my lyrics and at the same time, I know her well enough to write my thoughts in Debbie words.

There are so many different ways of writing rock and roll. My two favorite lyricists of all time in rock and roll are Jimmy Osterberg (Iggy Pop) and Ray Davies. With one, you know everything about the man from his words — that's Jimmy — and with the other, Ray Davies — he writes brilliant social statements, but I met him and he is absolutely nothing like his words, nothing at all. One writes in the third person, and Jimmy writes totally in the first. Subjective/objective. If I'm a cross between the two, it's because I try and write objectively (as far as my singer is concerned, it's objective because she's got to translate), but there's a lot of subjectivity in it because I'm bringing a bit of myself out too, just putting it to her as the focal point.

John: But you don't write songs for her or for yourself exactly...

Jimmy: I write songs for us. I don't write totally for myself, and I don't write totally for Debbie. I write them for Blondie. A Blondie song and a Destri song are two different things.

John: But again, do you have

the conscious sense, as personal as your songs are, being a man, they still have the quality that a woman can sing them?
Jimmy: Sexually my songs are very androgynous. They talk about sex as an action between two people.
John: Exactly, do you do that consciously?
Jimmy: Very consciously. The lyrics aren't "phallic", they don't build up that way. Debbie's a woman so I avoid that consciously.
John: You can't say, "I love this girl", and have Debbie sing it.
Jimmy: Yes you can. "Sunday Girl" is a love song to a girl. And "Denis" is a love song to a girl.
John: What I'm trying to get at is, is this all conscious, or is it the way you happen to write?
Jimmy: As of Blondie, yes. It's something I go through consciously. Chris Stein is a Blondie and as Debbie Harry's mate, it's even easier for him because he writes lyrically, absolutely for Chris, totally subjectively, and Debbie knows him much better than me, and she's able to whip out "Sunday Girl" for instance, which is a love song to a girl, and actually it's about Debbie. It's Debbie singing about Chris's feelings about Debbie, proud of that.
HP: There are an unusual number of songwriters in your band. Does that create problems when it comes to putting out an album?
Jimmy: The thing with the songs is that there's always one person, Mike Chapman, who picks the songs. Mike Chapman will look at me, will look at Debbie, will look at Chris, will look at Nigel, the four most prolific writers, and he doesn't care who he's saying "no" to. He picks the best material. So we might fight preparing the material, but as far as choosing what's going on the records, we cannot hedge among ourselves. Because I may have a bad song and I might believe in it so much, I might not realize that it's not right commercially. And as long as Blondie is a commercial band, until we do our double album, or weird stuff, as long as we're a commercial entity, we will always have the one objective person who we trust to pick the material.
Roberta: It seems like problems the band had in the past had to do with bad business. Now it seems that everyone's decided, we're Blondie, we're going to go with it.
John: Would you give Chapman credit for resolving unresolvable things?
Jimmy: Musically yes. Musically only. Actually, Mike helped us very much morally, during the management crisis. But he's never made a resolution for us.
HP: I ran into Jerry Harrison (Talking Heads) recently, and he suggested I ask you what it was like playing Thailand New Year's Eve?
Jimmy: It's really funny that he thought of that question, because I was out for dinner with friends the other night and we were talking about Bangkok and Thailand — they'd been there too — and I was saying that going there had been the most incredible travel experience of my life. The band walked off the plane and the promoter who greeted us turned out to be the head of the secret service there as well. Everybody shares their little jobs. We went to the hotel — couldn't believe the elephants in the streets — couldn't believe any of that, and felt like Humphrey Bogart in Casablanca. The gig itself was sold out four nights in a row, starting the 29th and ending on the 2nd, and we had a cross section in the audience of Thais, Australian ex-patriots, Americans, Germans, everybody. And they went crazy.

The little Thai kids are so beautiful, so cute, and they were all over us. All the little girls wanted to be Debbie. We had so much fun in those two weeks.

I have a very good work ethic when I'm on the road. I'm usually healthier than I am at home. And I try to keep myself in shape so I can do things properly like play, and play with knobs and buttons, and try to write a little. But the work ethic was gone there, forget it.
Roberta: How long were you in Thailand?
Jimmy: Two weeks. They took us to the old Bangkok, which was across the river. Chris, Debbie, Frankie and I were so totally wasted from the heat that when we were taken to this snake charmer's pit, and this guy opened this little bamboo hatch dug into the earth, I looked really close, thinking what's in there, more girls?, and what I saw actually were these cobras hissing and I jumped back like fifty feet in one bolt. But it was a beautiful place, the art is amazing.
HP: What was Japan like?
Jimmy: Japan is also an incredible place. They have such a different moral code. Like Thailand is very westernized in a way — they're very influenced by the West. They all want to look and dress like Americans, and they're easily manipulated by American dollars, whereas in Japan, they'll play with the idea, but they'll never break from their absolute strict moral code. Their food is diametrically opposite. This whole yin and yang structure, what they take in and give out, philosophically, physically, all of it.

I'm so envious of that society because they've gotten to the point where no drugs exist in that society and the kids have just as much energy. They don't need it because their energetic outlet comes from...
Roberta: raw fish...
Jimmy: Well, actually, the food intake has a lot to do with it. I ate raw fish for two solid weeks and I love it now. When I went back to beef and beans in England, my stomach turned over. They have this very strong moral code where they work and every little thing they do is for Japan, for Nipon. I tell you, if that country ever gets a lot of power again and starts to get imperialistic again, it would be scary because those people are so headstrong. They're wonderful fans and they love rock and roll, go absolutely overboard for it, but they don't treat it too seriously which is good. The Japanese don't mix politics and entertainment — they're very separate things here. They

Bob Gruen

"I'd love to be an actor. I really would. I'd give it all up in a day to be an actor."

Roberta Bayley

"The only paranoia we have about the press is misrepresentation..."

treat one lightly and are very involved in it, they love it, but they treat it as a light outlet from what they consider very serious in their lifestyle, their politics, their moral code. I don't think any sort of entertainment should be treated as a serious thing in the state of the world today. I feel sort of ludicrous making records when there are fifty Americans in some cell somewhere in Iran. And Switzerland is mobilized for the first time since 1938.

HP: Well, what would you do? Let's say you feel guilty about making records with the hostage situation going on, what would make you feel less guilty, what would make you feel like you were having an effect?

Jimmy: I don't know. I'd like to be able to do something. Doing something financially for myself isn't going to help anyone. However, if there's some sort of union of artists that could do it, that might help a bit. I don't really know the right alternative. I wish somebody more informed than me would organize something.

Roberta: What about "No Nukes"?

Jimmy: That's different. I happen to believe in nuclear power. That's a different story.

Roberta: Basically all of the New York punk bands have never come out politically for anything.

Jimmy: New York punks. New wave, whatever, is a musical revolution, as opposed to England where it's a sociological one, using music as a voice to scream against a blank wall. Basically, because there's nothing they can do about things and they're generally misinformed. If you want to be a politician, go to law school.

Sheila Rock

"Every song you hear on a Blondie album is written for Blondie — it's written with Debbie's singing in mind."

John: The thing about the New York punk thing when it began, was that everything was tongue in cheek, a little bit of a joke, but when it started in England, they were serious. Part of the appeal of The Ramones was that they were funny. But in England it was like, we either do this or go on the dole. It was serious.

Jimmy: In New York, it was not a sociological revolution, it was a boredom with what was happening on American radio, and it wasn't a statement even against that, as much as it was a recognition that wow, everybody must be bored with this too, so let's try something different. Let's make money ourselves. We're not trying to change the world, we're all trying to make a buck. All these bands are trying to make a buck. And when they stop admitting that, then they're absolutely phony.

John: Part of the confusion is, the whole thing about new wave and punk, is that there's no semantic specificity. In other words, the word "punk" can mean a style of music, it can mean a style of dress, it can mean a vaguely leftist attitude; so there's all these different things it could mean, or a combination of the above. So if you say so and so is a punk, whoever you're talking to doesn't know if you're talking about a style of dress, or music, or the old meaning of what a punk is.

HP: But it's generally defined by the media anyway.

Jimmy: The thing that shows you how all the labels were invented is a scene in "A Hard Day's Night" when a journalist turns to Ringo Starr and says, "Are you a Mod or a Rocker?", and he goes, "I'm a Mocker." It shows that she would take that label as well and make something out of it.

HP: Do you think that's an accurate representation of the press — how do you feel about the press?

Jimmy: The only paranoia we have about the press is misrepresentation, which usually happens only in England where they do take you out of context once you're successful, and try to dig you, pull you apart as much as possible. That's what sells papers over there.

John: They're selective about what quotes they're going to take.

Jimmy: There are two or three good English writers and the rest of them all just want to be rock stars. They're out for blood, out of jealousy or whatever. It's a very English thing to do so therefore, you tend to talk about subjects absolutely non-related to your music, as a defense mechanism, so they don't know where to take you out of context.

HP: How do you feel about the fact that at one point you were opening for a band like Television, now they've broken up, and you've gone way beyond them commercially? Your success has eclipsed quite a few bands that you once opened for.

Jimmy: I feel in one sense that it's poetic justice, because we were always the band that they said, nah, nothing will happen there. And now we're the biggest new wave group ever. We're one of the biggest groups in the world.

John: You made the breakthrough.

Jimmy: We made the breakthrough for those other groups. However, I'm kind of sad, especially in Television's case. The reason that Television burned out, for instance, is, as brilliant as they were, there were too many talents in that band with all of energy focused around one person, Tom Verlaine. It was all inward looking and it burned itself out. It's like a black hole that implodes. In Blondie it's different. You got Stein doing this; Nigel's out in L.A. and has got his own publishing company, he's doing whatever. So it's easier to take that energy, that aggravation, it's better to take that aggravation every time you feel it, and put it into your own work. Blondie won't burn out for that reason.

HP: Why do you think that Blondie is making it commercially and has the kind of tv, radio and movie access it has?

Jimmy: There's the obvious reason — there's a face and a voice. And the other reasons are there's brilliant material, and I think intellectually, it's one of the smartest bands around. There's a lot of brains in Blondie. That's probably one of the reasons Blondie has so many problems, but that's also the reason Blondie is so successful.

HP: Would you like to be Chris Stein; would you like to be Debbie Harry's boyfriend?

Roberta: The question every man in America asks himself.

HP: Maybe we should skip it.

Jimmy: No, leave it in please. It's very hard to be Debbie Harry's boyfriend for this reason — Chris is a very, very bright guy and he has the problem of always being associated as Debbie Harry's boyfriend. I know how I would feel if I had lived with a megastar. It's like being married to this image and it's very hard for him. He's so bright. He and I share a lot of the same interests — I produce records and he produces records. A lot of times, although I believe he's very good, his product is not paid particular attention

to because people think, it's just Debbie's old man. People look at him like his main role is to be her stabilization, and not as him alone. I would not like to be Debbie Harry's boyfriend because my ego's too big.

Browner: Would you say that it's because of his extraordinarily strong personality that he handles it?

Jimmy: Yes, and you have to give him credit for it.

HP: If you had to identify with one of the people in that couple, obviously you can identify with Chris through mutual interests, but are there ways that you identify with Debbie?

Jimmy: Naturally, we're a lot alike. We're both high strung and very moody. She told me herself that when I get angry, I get just as irrational as she does. I identify with her a lot more like as an extention of myself, something I would love to be. I would love to be a front person type superstar. My excuse for not being that is that one of them needs me. I identify with Debbie quite a lot — an awful lot — maybe more so than Chris. Because Chris has a personality diametrically opposed to mine.

John: The proof of that identification is the way she sings your songs.

Jimmy: That goes without saying. Debbie and Chris are like yin and yang. Perfect yin and yang. Chris is yang — Debbie's yin. Therefore I could lean on Chris, just like she does, as a friend, and at the same time I could identify with her just as a fellow maniac.

HP: Tell me about your work as a producer?

Jimmy: I'm producing a compilation album that is coming out in Europe in about five weeks, on a small label called Criminal owned by a friend of mine. It's being distributed by Phonogram all around. I put five bands on it: the Comateens, Revelons, Student Teachers, Bloodless Pharoahs, and the Fleshtones. Two tracks of each band. I was totally knocked out by each band, how good they were.

HP: All previously unrecorded?

Jimmy: All previously unrecorded except the Revelons, who are being signed by EMI to do an album here.

HP: Do you have time?

Jimmy: That's the problem. I'm going to rush in and do the Revelons and I'm going to do the Fleshtones tomorrow night for the compilation album.

HP: How did this start; how did you decide to do it?

Jimmy: Marty Thau approached me with the project. Two weeks before I was going to go on the road. And I said, you're crazy. And then I said, I'll give it a try. I went in and did it in 3/4 days, all the basic tracks. And it turned out so wonderful that I got totally involved in the project. I came back and mixed it. Then I turned around to David Bowie and said, hey, would you like to do an album cover, and he was so impressed that I asked him to do a painting (because nobody recognizes him for his visual arts and he's really good at it), and he said, yeah, I'd love to. He's working on it now actually and it's going to be quite an interesting project with his cover, in the 80's he's turning to visual arts, and these are some of the first bands of the 80's, I'm becoming a producer — it's like everybody's new shot.

HP: How did you like playing on Saturday Night Live *with Bowie? Nobody in your band minds you doing these outside things?*

Jimmy: It was great. And my band is very proud of me actually. David and I are just really good friends. He's the first person I ever met in the business who's such a nice guy, a normal, straight-forward guy.

HP: How did you meet him?

Jimmy: On the Iggy Pop tour we did a long time back. I became very good friends with Osterberg, and actually I was the keyboard player, and David was the keyboard player, and we talked shop, life, and just became good friends. When he was in NYC last summer he rang me up and we just started hanging out together.

HP: So that extended into work?

Jimmy: Yea. He mentioned working together and I said I didn't want to do it because it might hurt our friendship to work for him. And he said, no, work *with* me, I like your stuff aside from the fact that we're friends. I said, thanks, and did the *Saturday Night Live* show. He gave me free hand on the arrangement of some of the stuff, along with that whole synthesizer bit at the end. It was such an experience for me, after being in Blondie so long, to play with musicians who play differently. We all got along well and had a great time doing the show. On Thursday, I'm going into the studio to do some work on his album. It's going to be a great album — the tapes I've heard so far are incredible.

HP: Were you involved with "Roadie"?

Jimmy: I had a few scenes that were pretty funny. We all had little speaking parts. The director was very conscious of the fact that the group is very conscious of our individual personalities.

HP: Would you like to do more movies?

Jimmy: I'd love to be an actor. I really would. I'd give it all up in a day to be an actor.

HP: But you wouldn't go out of your way?

Jimmy: I couldn't. One of the worst things about this position is once you get the money, you get comfortable, and you have a responsibility to the people who work for you and your partners. So you can't. I have to stop producing records as soon as Blondie goes back on the road. Although I'm involved in the decision of when to go on the road, I have to be very impartial about my interest, because I have to realize that this is my bread and butter, this is what I do.

HP: How much time do you usually spend on the road?

Jimmy: Three months a year.

HP: That's not bad.

Jimmy: Not at all. Luckily we're successful enough to put albums out that do well. They would sell twice as much if we toured incessantly behind them, but nobody in my band wants to be a millionaire. We just want to be happy. That's a very important thing. That's why we've stuck together longer than most groups. Because we just want to be happy. We just want to have enough money to eat every day, be able to work, and generate interest in our art. And so far we've been successful at that.□

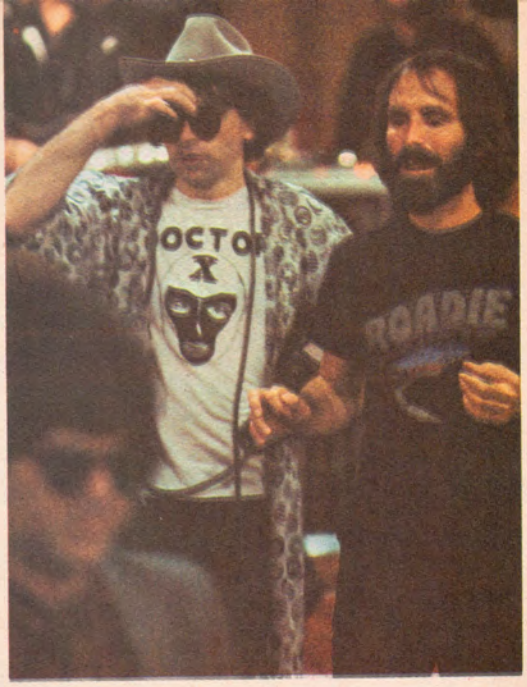
Bob Gruen

"...we were always the band that they said, nah, nothing will happen there. And now we're the biggest new wave group ever. We're one of the biggest groups in the world."

Roberta Bayley

Jimmy Destri in New Orleans

Kaki Hunter — the one in yellow — portrays Lola.



Chris Stein and director Alan Rudolph between takes

ROADIE SNEAK PREVEIW

Meat and Debbie while away the afternoon

Hilarious, madcap, amusing — these are but a few of the words that have been used to describe rock & roll movies ever since the fifties when Alan Freed began bringing rock & roll to a mass audience. Since then, rock movies have become more sophisticated. They're in color, have plots, dialogue ... But no matter, rock movies are still loads of fun which is why they delight millions year after year.

"Roadie" is shaping up to be all that and more. With superstars such as Blondie, Alice Cooper, and Meat Loaf in the cast, joined by professional actors like Art Carney, this is one film that can't miss.

Debbie Harry and Blondie doing what made it all happen

My heavens, it's Alice Cooper

HIT PARADER

JOURNEY'S NEW SOUND AND NEW SHOW

By Deane Zimmerman

"I was a real ambitious kid, I was bound to be found by somebody," said Neal Schon, Journey's lead guitarist, who, at the age of 15 began his professional career as a member of Carlos Santana's band.

"I was like a street kid, 14 years old, constantly on the streets of San Francisco with my guitar, trying to get into clubs that you're not allowed in unless you're 21. But I would eventually make friends with all the club owners so they'd let me in and I'd play with anybody who'd let me. I was just really ambitious to play with anybody and I'd practice for hours."

It was in one of these clubs that Neal first met Gregg Rolie (Journey's keyboard player), which ultimately led to his joining Carlos Santana.

"I used to tell my family that in another month I'd be in one of the biggest bands in the world," said Schon, "and they'd say 'Ah, that's really good, I really like the confidence this kid has' and they'd sort of laugh. Within the next month, I swear, Eric Clapton had asked me to join him and so had Santana and my parents were totally blown away. They thought I had ESP."

Schon went with Santana even though he preferred Clapton's type of music. "I really wanted to play with Clapton because he was one of my guitar heroes at the time, from the Cream days, and he's really had an influence on me," said Schon. "When he asked me to play with him I just sort of picked myself off the floor. But if I had gone with Eric I would have had to move to England and I was only 15 and I didn't think I was ready to do that. I was also pretty friendly with the guys in Santana's band."

When Santana disbanded a year later Herbie Herbert (Santana's production manager, now Journey's manager), Neal Schon, Gregg Rolie, and bass player Ross Valory joined forces with Prairie Prince (now with The Tubes) and a rhythm guitarist named George Tickner to form Journey in 1973. Now, seven years later, after a few changes in personnel, the group is: lead vocalist Steve Perry, Gregg Rolie, Neal Schon, drummer Steve Smith, and Ross Valory and they've just released their seventh Columbia lp, *Departure* — the final album in their trilogy.

Schon feels that with *Departure*, Journey has moved into new areas and has broadened their musical base but not to the extent he'd like. "We want to go to extremes, but I think we've got a really heavy start here," he said. "I feel that the new material is more energized — we played live, there are practically no guitar overdubs. When we recorded the single ("Any Way You Want It"), we just went in there and cut it live and I think that's why a lot of people think it sounds new wave, because new wave bands walk into the studio and play live. They cut an album in twenty hours and that's it."

But Journey hasn't joined the new wave parade, Schon added. "We're not trend followers. Eleven years ago when I was growing up and very into The Who, they were new wave so I know what the original new wave is all about and what people are calling new wave today, to me, is old wave.

"With the single, or 'Where Were You,' or some of the hard rock stuff we're getting back to where we started out and keeping

"I was a real ambitious kid..."

Michael Putland/RETNA

"Everybody in the band has a tremendous ego. Everybody is real arrogant..."

the vocals intact. We have a total departure on the second side with songs like 'Good Morning Girl' and 'Stay Awhile' where there are no guitar solos. That's really different for us."

Departure was recorded in three weeks, which is a lot faster than the last one which took three months. Production credit is given to Geoffrey Workman, who engineered their last two albums, and their live sound engineer Kevin Elson but everyone actually got involved. "Geoff Workman got all the sound on the record and Kevin Elson helped us with arrangements and gave us general advice," said Neal, "but the band did produce this album as well, because we arranged all the songs before we got into the studio. A lot of producers re-arrange all your songs but Journey's not the kind of band that needs that."

By doing the album themselves, the way they wanted to, the group found out they were right all along about the best techniques to use. "Now we're starting to sound more like us rather than having someone make us sound different," said Schon. "People can identify with that, especially when they see us live and the new stuff sounds just like the record."

The group feels that this is the album that will really put them over the top and establish them as a major supergroup. "I feel it in my bones that this is our best effort," said Neal. "I can feel the energy over the radio when I listen to the songs. That's the feeling inside of my body — I think if we have a chance at all that this one will help us do it."

Having achieved success the hard way, building a following with each album and tour, Journey feels they'll be around for a long time. "We've laid the groundwork, we've been out there, we've been the workhorse, we've played all the arenas, and we sell out houses all over the place now," said Schon. "We used to have a cult following but now it's broadened.

"It's been a lot harder for us than for a lot of other bands but the work you have to do, I don't think any band can get by that without it falling back on them at some time. If you just get by with AM success and multi-platinum sales and you never go out there and do the real work, I don't think you'll be around for long. In Journey's case we can stay together for another ten years and know that we'll have a following."

"Now we're starting to sound more like us rather than having someone make us sound different."

"We want to go to extremes..."

Journey is, left-to-right: Gregg Rolie, Steve Smith, Steve Perry, Neal Schon and Ross Valory.

As for their following, Journey is currently on a major-city tour that will take them across the United States through the summer with future dates planned in selected European cities and Japan. And along with the new material and their newly clean-shaven '80's look, Journey's show will feature a brand, new specially designed stage.

"It's really clean," said Neal. "There are no monitors, no speaker cabinets, nothing — it's just bare with two levels. Ross, Steve Perry and I are on one level and then Gregg and Steve Smith are on the next level which is about three feet higher. The stage is a lot smaller than it's been and we sound a lot better. Visually it's better for the audience because everyone can see the whole band and there's a whole new lighting system too, designed by Nightlights.

"The first few days we rehearsed on the new stage, it was very strange and awkward and it was hard to hear things, but after we got it worked out it was much better. And the sound is going to be superb because the amplifiers are underneath the stage so I don't get killed by the volume and the kids out front don't either..."

At 26 years old, Neal feels like a rock and roll veteran. And while he's on the brink of having realized his dreams he isn't the kind of person who'd ever become complacent. "I don't think I'll ever say 'Okay, I've done it man, this is it, this is the extent of it, this is as far as I go'," he said. "I'm the kind of person that keeps on wanting to go and go and go and I'm never happy with what I do. That's what keeps me going and keeps me striving to get better.

"But I do think we're starting to get noticed. Just starting — but I think we have a very bright future ahead of us because the band has a lot of musical places we can still go that we haven't yet shown anybody.

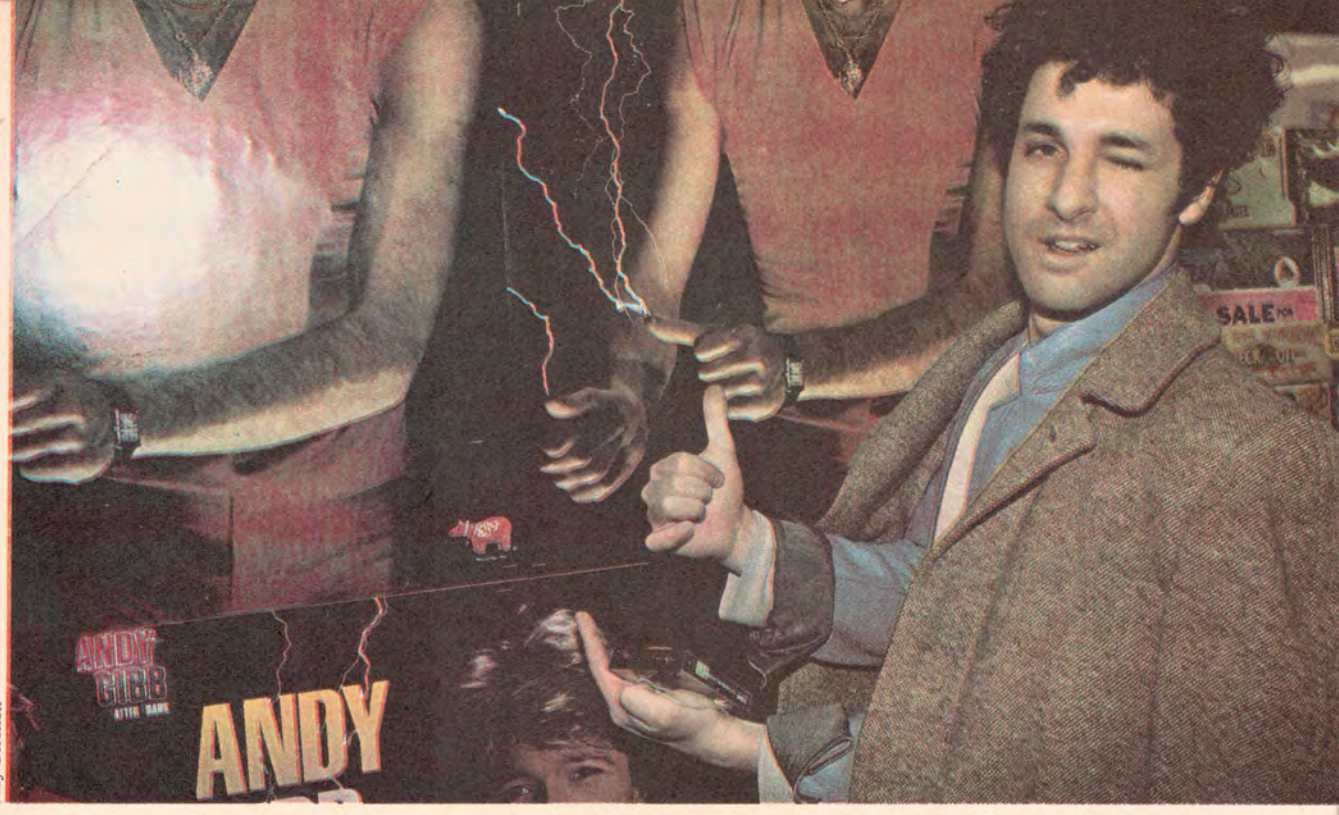
"With all the changes we've gone through I definitely feel we've kept our youth," he added. "I feel like the band gets younger all the time. When you get a new member in a band it takes them about a year to settle in. At first, when we went throught the trauma with Aynsley (Aynsley Dunbar left Journey and joined Jefferson Starship), it took us awhile to play really well together but now, a year later, we're a brand new band and we sound better than we ever sounded. I personally think that all the changes that we made were for the better.

"I think this is the final lineup, at least I hope so. I can't see into the future for real but that's what I feel and everybody seems to be content right now.

"Everybody in the band has a tremendous ego, everybody is real arrogant, we fight a lot but we all work it out in the end and whoever is wrong always admits that he's wrong. It makes for a good band. Everybody is real dominant in their own way, everybody sees the music in their own way. But that's what makes us sound the way we do when we play together."

Steve Perry had described Journey's music as "aggression with feeling" and Neal agrees. "I'm real aggressive — not so much as a person, but as a musician," he admitted. "I'm real, real aggressive onstage and I like aggressive music. I can't get enough of that stuff, I thrive on the adrenalin of really going out there ... I need everybody else in the band to tone me down a little bit because I am so high-energy."□

Gregg Rolie onstage



Gary Gershoff

"It's all part of the same career. Maybe it's another part of it, the second or third or fourth step."

SYLVAIN SYLVAIN'S 14TH STREET BEAT

by Richard Robinson

"The most honest thing that happens in the music business is when a kid goes into a store and says, 'Give me that record because I like it.' " observed Syl Sylvain when his first solo album, *Sylvain Sylvain*, was released. The observation is pure Syl — directly to the point, smart, with an underlying humor undoubtedly lost on the corporate hipsters who think they have something to do with a musician, his music, and his audience. But Syl knows better, partly because he found out the hard way, partly because he cares about what he does and whether people enjoy it. "I'm not scared of success and I'm not scared of failure," he says. "I believe deep down that the public will make me or break me. The most important thing is what you give and what the kids take home."

In writing about Syl, it's difficult to remember that perhaps this is the first time you've heard of him, because along with David Johansen, Johnny Thunders, and a few other musicians he's one of the true pioneers of the New York rock scene. His style, uncompromised vision, and love of rock & roll set the tone for a decade of rock, and continue today as he makes his own music in a fashion that naturally accepts the key factors of rock & roll: you can dance to it, you can hum it, and you can believe the words because he means them and they apply.

I don't know whether to start at the beginning, and tell you that Syl was one of the New York Dolls, or just try to explain what 14th Street is like. Both seem off the point. Because if you weren't there, you'll never know just how important the Dolls were (and most people who talk about the Dolls these days weren't there at the time, they just pretend they were to be hip). Because if you've never walked across 14th Street you'll never get what it has to do with rock & roll and reality. So let's just start with Syl as we find him today, since everything he has been sincerely pertains to everything he is.

"It's all part of the same career," explains Syl. "Maybe it's another part of it, the second or third or fourth step." Between the Dolls and his current solo album, Syl spent a year in David Johansen's band also had his own band, The Criminals, which resulted in him putting out an ep on his own Sing Sing records. "When I did The Criminals it was really a strange time in New York for anybody to try to do what I was trying to do — which was a real rock and roll, like pop almost. I don't know, it just didn't happen, and it broke my heart, but I had to break it up."

Syl didn't have expectations of selling a million Criminals' eps, his disappointment came more from the time not being right for rock and roll. "When I go in and try to make a record I try to dedicate it to that song, I try to do it, not to think 'well this is going to hit the biggest market'. I do it first, create it. The most important part is just to do it. To let the flow of creation be. Just let it happen, then worry about where it goes later."

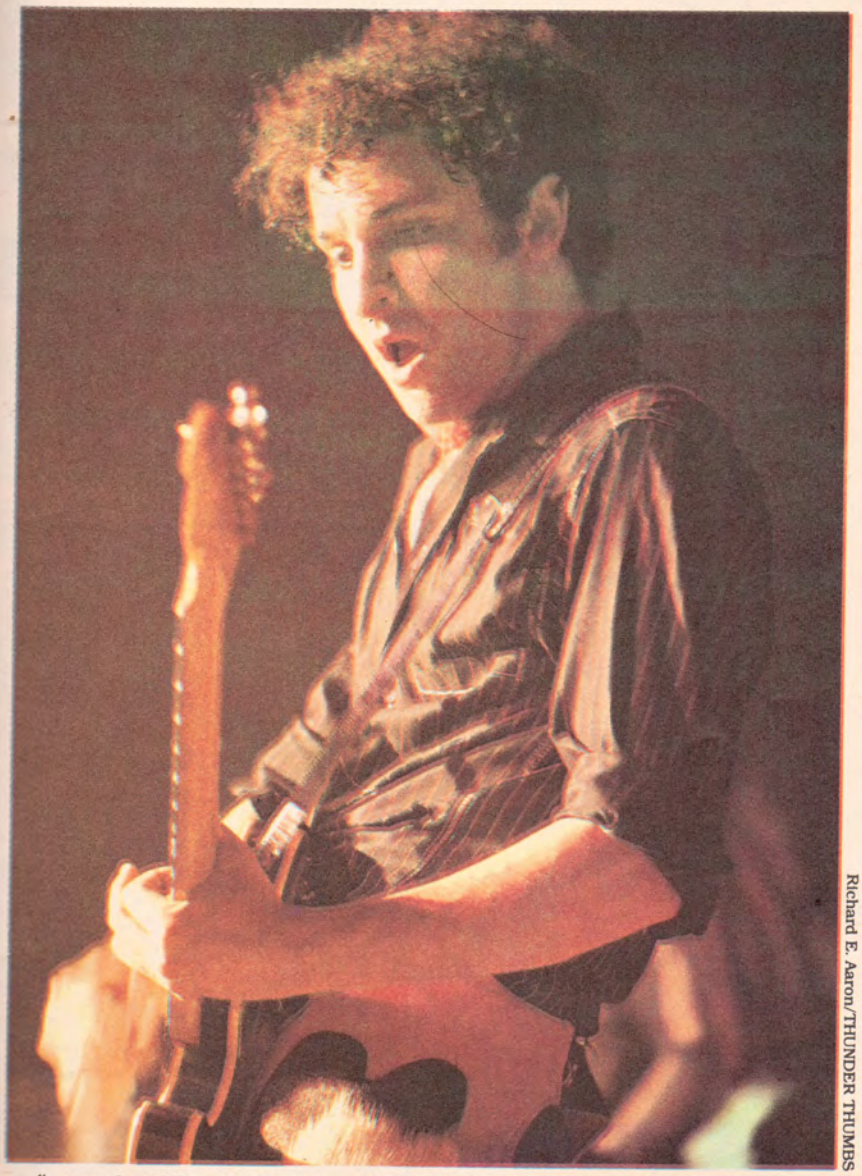
In many ways The Criminals' ep was the first sign of the music and attitudes that Syl has carried into his solo album. "The intent of the Criminals is that I wanted to put out my own material, on disc, and have a part in the production of it. At that point it was just the thing that I felt was the best for me. I always wanted to do that anyway. I did start to take it around to record companies when I recorded it. For the kids downtown it was right on, but for the record industry uptown it wasn't quite up to the disco and hard rock. Then I just decided to put it out myself. I'm doing another one now, with a band called Buzz And The Flyers. I'm getting offers for production deals for Sing Sing. I'm a real record man, I love it. Before I did the Criminals' ep I thought the only thing you had to do was sign yourself to a manager and a record company and go in and make an album and it's all like that. I thought it just finished at mixing."

Syl's solo album, *Sylvain Sylvain*, shows how much he's learned from and about rock & roll and the business of making music. It's clean, straight ahead, well recorded with good songs, and most important, none of that gets in the way of it being fun to listen to.

"Some of the songs, of course, stretch back as far as my Dolls career," says Syl talking about the album. "Through my Criminals career too. Then some of the new ones, like 'What's That Got To Do With Rock And Roll' and 'Every Boy And Every Girl', I've taken really almost everything and walked into the studio and tried to do what was going to happen right. We would try to work on almost everything."

Richard E. Aaron/THUNDER THUMBS

"The most important part is just to do it. To let the flow of creation be. Just let it happen, then worry about where it goes later."



Richard E. Aaron/THUNDER THUMBS

"...you feel like you're living with dancing. Dancing is such an important part of life."

Syl doesn't seem to have any problems writing songs, although when I said that to him, he said, "Writing songs? No, I don't think they come that easy. I use a lot of, like New York City, like 14th Street, that's a good example of using New York City for a song, for a backdrop. I use my anxiety. Like when I was going out and I couldn't get a gig because I wasn't disco or whatever the hell it was I wrote that song 'What's That Got To Do With Rock 'n Roll?'. I use those kind of things. Little things, sometimes they just kick me in my buns and make work better, makes you want it more."

Part of Syl's success comes from his ability to stick to the job at hand. He means what he does and says, and admits that even when he's not recording or performing he practices. "I practice every day. I don't always practice with the band, but just by myself I definitely do that all the time. I relax with playing the guitar. It's like shooting pool on 14th Street. 14th Street watch your pocketbook!"

Now what about live? How do we get to perform live? "How do we get to perform live?" Yeah. Do you have a band at this point? "Are you trying to get serious?" No, just curious whether we should save up for a ticket to your show or we should forget it. "Actually I work very hard at that. A couple of my bands kind of walked out on me and they have their own band. So I got kind of held up there for a while, but I'll tell you the truth it wasn't working out, like I was sweating onstage and they were smoking cigarettes, I just couldn't believe that. They were cool and I wasn't so they had to go. But now I have this new team, and we're getting really ready for it. We're going to go out and do a ten week tour. I'm hitting the Bostons and Chicagos, and then we're going to Europe."

Syl is pleased with the success of the first album so far. He understands how tough it can be with a first solo album, but he has the confidence to see how it's doing where. "It's a good record," he says with the kind of detachment unusual among rock stars. "It came out good, it wasn't a hassle or anything, it came out good. It took about four weeks to record, then I took a couple weeks to mix, and come back and remix, and come back and remix." Syl laughs.

In his conversation about his music, Syl says 'pop' as often as 'rock'. I ask him about his relationship with the times and what he's doing, since after punk and new wave have come and gone basically what's currently happening is a modern sound that combines elements of both rock and pop.

"I'll tell you what's happening. Last week I was out on Long Island in record stores — they were taking pictures of this — I was helping tear off the *new wave* signs in the divider bins and underneath it said *rock & roll.* The new signs are the *old ones. I don't know, if you ... I hate to put* it into a label, but you know how things change.

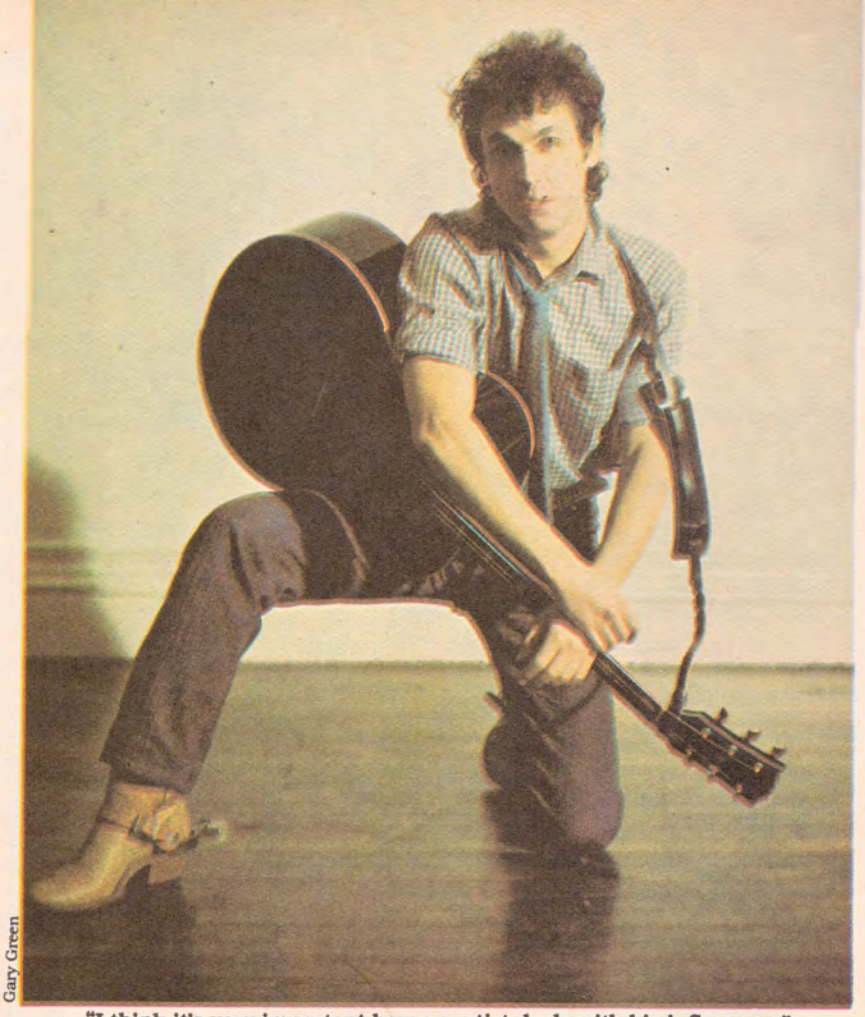
"I think it's very important how an artist deals with his influences. Does he live with his influences, or does he just take them for the time and is trendy about his influences? I think that's one thing that I've always been blessed with — whenever I love something I love it. When I hate it, I hate it. All the influences on my record — 60's and 50's — are mine. If I'm really turned on by say Sophie Tucker singing 'Never get bit by the same dog twice', then forget it, I come home and write stuff like 'Out with the wrong woman'."

As a stage performer is Syl conscious of the putting on of the show, the vaudeville of it all that makes it interesting, fun to watch, as well as to listen to? "It has plenty to do with the audience, first of all," says Syl. "Like I'd rather play to an audience that just came out to see me, whether they're fifty people or five thousand. Even when I've played to audiences that were fifty people I made them sound like five thousand. Cause if they came to see this show, that's one mood of the audience that you can always use. You give and if they give back, then you can give twice as much. Then all the moves just come naturally. That's when I really feel good about performing, because performing makes me feel the best. Basically, I think I'm more a performer onstage than even making records, and I enjoy that much better."

The conversation drifts through the corporate execs who make the decisions on rock and roll artists, and Syl says he thinks we need more things to rebel about. "I think nowadays kids tend to sit at home and listen to what the radio has to offer, rather than I remember when I was a kid we used to call up from the bowling alley and everywhere else and say, 'Hey, play the Ronettes, play the Ronettes'."

One of the things about Syl's album that makes it fun is that it has a solid beat, the kind of beat that can make for good dancing. "I love dancing," Syl says. "I think one of the things that happened to rock and roll music through the 70's —and one of the reasons it got so boring and so technical — like the industry was making music for the industry instead of for the kids — is it wasn't dancing anymore. Still kids want to dance. I mean disco had dancing. Compared to everything else I'd rather go watch 'Saturday Night Fever' than hear Bachman Turner Overdrive — through that period anyways. I think that's what's coming back. You feel good, you feel like you're living with dancing. Dancing is such an important part of life. I wish dancing would be like records, every two weeks there's a new number one record, well there should be the new number one dance."

Do The Sylvain.□



Gary Green

"I think it's very important how an artist deals with his influences."

ROCK ACTION CAPTION

Foreigner arrived in Japan for their sell-out tour to be greeted by a giant poster of their *Head Games* album cover. Following the tour the band took a vacation before starting to write songs for their next album. In the pic from left to right in Tokyo are Dennis Elliott, Ian McDonald, Al Greenwood, manager Bud Prager, Lou Gramm, Mick Jones, tour manager Larry Griffith, Rick Wills, and assistant tour manager Rick Nelson.

CLASH:

ROCK YES! STARS? NO!

"We wanted to go somewhere else where there was festival seating, but the hall owners were afraid."

It's been four years since The Clash began in England, when, on that infamous "Anarchy In The U.K." tour, reports filtered back to America that here was, indeed, a band to take one's breath away. But even though their recent American shows sold out in a matter of hours, and their double album *(London Calling)*, can be considered nothing less than a commercial success — as well as a musical achievement — The Clash insist that nothing's changed.

"I don't feel no different," Mick Jones said, following The Clash's incredible NY Palladium show. "We're not stars." This, despite the crowd waiting outside the stage door to get a glimpse of the foursome. The difference? The Clash let the fans inside, downstairs to the Green Room to pose with them for photos, get autographs, and chat. A bit different than the usual Andy Warhol-in-the-dressing-room-bit.

Do The Clash *really* consider themselves a punk band, still?

"Yes and no," said Jones. "It depends on how I feel," he laughed. "We've grown and changed, yes. It was inevitable, yes. We've gained lots of things. A wider appreciation of things, for example. We've learned how to be subtle instead of just shouting out loud. And we write better songs. We've learned different ways to say things."

"But," Mick emphasized, "it's all been a natural thing for us. We've done it all on our instincts."

One of the things The Clash did try to do when they came to the U.S. last time was to perform in halls where the seats could be removed, where the audience could dance. That, and they tried to keep the ticket prices down — and, to find opening acts that would continue to show the American audiences where their own music came from, like Lee Dorsey (famed New Orleans musician who scored big in the 1960's with "Ya Ya"). "We try to play fair," said Mick. As far as the New York show, they ended up in the Palladium after unsuccessful attempts to do a dance concert elsewhere: "We wanted to go somewhere else," he said, "where there was festival seating, but the hall owners were afraid. It's The Who thing, isn't it? People were used to us doing the Palladium, and we tried to do something else — but in the end, we wanted to play New York, so we went back."

As for the ticket prices, Mick joked, "Well, we're on less

ALL PHOTOS BY BOB GRUEN

"We've learned how to be subtle instead of just shouting out loud."

wages. Lost Wages..." then added, "I think we do feel responsible."

Following their NY show, The Clash all went down to Heat, where they hung out with Johnny Thunders and his Heartbreakers, and there were rumors that when that band performed there the following week, Joe Strummer and Mick Jones (back in the city for some recording), might stop by and join in a song or two. Meanwhile, they were living the busy life, and, whether they call themselves rock stars or not, The Clash were surely in demand.

How does Mick feel about the enthusiastic way in which *London Calling* has been received?

"I'm pleased about it," said Mick, "I'm glad that people like it. Although there are some people who think it's perfectly dreadful," he laughed.

When told that *London Calling* has been played in places like Studio 54 (where The Clash paid a visit, with all of their road crew, on one of their recent trips to New York — but just to check out the sound and light system), Mick laughed and said, "Really? That's pretty strange."

Not really. For The Clash, certainly more than any other hardcore "new" rock and roll band (of which there are precious few), have arrived. It couldn't happen to a better bunch of geezers.□ *Portions of this appeared in Lisa Robinson's "Rock Talk" column.*

"We've grown and changed, yes. It was inevitable, yes. We've gained lots of things."

"I don't feel no different. We're not stars."

"There is no drug in this world that can do better than a crowd of people going crazy from rock and roll."

NONSTOP PETER WOLF

"New Orleans is a dangerous city for a teetotaler like me," laughed Peter Wolf, calling from the Royal Orleans Hotel in the heart of the French Quarter, where the J. Geils Band continued its assault on America.

The J. Geils Band is back with a vengeance: a best-selling album *(Love Stinks)*, that raced to the top 20 on the Billboard charts less than a month after its release; a big fat, hit single ("Come Back"), and a major worldwide tour. But all of this only *seems* like a renaissance; they've never, says Wolf, been away.

"We've been touring for a long time, and doing incredible shows, but basically, we've stayed out of New York City. We've been out there in the hinterlands, places like Terre Haute, or great rock and roll capitals like Detroit and Cleveland. Places where there are a lot of rock and roll fanatics. Sometimes bands make it in New York and can't get an album done. They get good promotion and press, and *bang*, they're big. But then there's a band like us who have made it, and well, we're not in it for the weekends, we're into this seven days a week."

"We've always tried to make great rock and roll records," Wolf continued in his fast-paced, nonstop delivery. "Now that the smoke is clearing from the disco days, and people have entered the eighties realizing that the Messiah is not going to come down on January 1, 1980, people realize that we are all in this together. It's all coming back to the days in 1967, with small clubs, that kind of energy. It's all coming back to energy, and energy," stressed Wolf, "is what we've got a lot of."

"We're doing what we've always been doing. A lot of it has to do with timing, but basically, we're a rock and roll band, we always have been, we've never alluded to anything else, and so here we am. And people are ready for rock and roll."

"I think ours is a really interesting story," said Wolf, "just getting through what we've gotten through. It is true that Peter Frampton used to open for us, Billy Joel used to open for us, Fleetwood Mac used to open for us, Bob Seger used to open for us ... and we've been there when hundreds — and I do mean hundreds — of bands have come and gone. But we're still here."

"Someone asked me if I was a prisoner of rock and roll, and I said 'I ain't no prisoner, I'm a volunteer'. There is no drug in this world that can do better than a crowd of people going crazy from rock and roll. For me to try and verbalize it would be an insult, but there's nothing like it ... sexually, physically ... it's intense. We still get off on doing it, we still consider ourselves students of the college of musical knowledge."

The Geils Band (Wolf, Stephen Bladd, Seth Justman, J. Geils, Daniel Klein, and Magic Dick), have been together since 1967. Longer than any other big band. And Peter says, "The insane thing about it, is that it's still love at first sight. I'm still rocking and rolling because I'm still having a love affair with it. Me on-stage, or me with the Geils Band is because it's part of my life, it's what I want to do and there's nothing else I'm thinking about. Rock and roll is the most delirious love affair that I've ever had."

Does he really think that love stinks?

"Well," he laughed, "let me put it this way. Love has many smells. Just like a fine cuisine. There are some mighty fine cheeses, and they all smell. It doesn't mean that they're bad, it just means that they sure do stink."

Getting back to rock and roll, Wolf emphasized: "We're still students of the college of musical knowledge, and all we want to do is contribute to rock and roll. Rock and roll has been going on for some time, and we're a part of it. Rock and roll has saved our soul."□

David Wainwright/ RETNA

"I'm still rocking and rolling because I'm still having a love affair with it."

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THE SECOND TIME AROUND

(As recorded by Shalamar)

LEON SYLVERS
WILLIAM SHELBY

I know you come a long way baby
But a-you don't need that heart of stone no
You proved that you can do it, do it baby
You can make it on your own.

But you can't keep runnin' away from love
'Cause the first one let you down no no no
And tho' others tried to satisfy you baby
With me true love can still be found
Love can still be found.

The second time around
The second time is so much better
The second time around
And I'll make it better than the first time
You know I really love you
And I've paid for my mistakes (yes I did)
The more I try to hide my feelin's baby
This ol' heart gets in the way
And love won't let me wait
The second time around girl
With me is better than the first time
The second time around
Let's do it one more time
Sing it again.

The second time around
All that I've been through
I'd do it again
Just as long as I'm with you
The second time around
Hunh the second time ah ah.

I'll make it so good to you babe
I'll make it so good to you
Not like the first time
Not like the first time
Not like the first time
Talkin' 'bout the second time
Not like the first time
Not like the first time
Not like the first time
Talkin' 'bout the second time.

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ALL US BOYS

(As recorded by Toto)

DAVID PAICH

All us boys like to drink and smoke
Pull off a joke
Blow your minds and leave hot tires behind
All us boys like to fight and kick
Carry a stick
We're getting older and acting bolder.

Mothers, tell your daughters to stay away from rock and roll
'Cause it may entice them and mesmerize them
Even satisfy their soul
I'm sure mama told you 'bout makin' love
And the skies above with its fallen angels
Diet pills, female thrills
But mama never told you 'bout all us boys.

All us boys just want to play
All us boys just run away.

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BIGGEST PART OF ME

(As recorded by Ambrosia)

DAVID PACK

Sunrise, there's a new sun a-risin'
In your eyes I can see a new horizon
Realize, that will keep me realizin'
You're the biggest part of me
Stay the night
Need your lovin' here beside me
Shine the light
Need you close enough to guide me
All my life I've been hopin' you would find me
You're the biggest part of me.

Well make a wish baby
Well and I will make it come true
Make a list baby
Of the things I'll do for you
Ain't no risk now
In lettin' my love rain down on you
So we can wash away the past
So that we may start anew.

Rainbow, risin' up on my shoulders
Love flows, gettin' better as we're older
All I know, all I wanna do is hold her
She's the life that breathes in me
Forever, got a feelin' that forever
Together we are gonna stay together
For better, for me there's nothin' better
You're the biggest part of me.

Well make a wish baby
Well, and I will make it come true
Make a list baby
Of the things I'll do for you
Ain't no risk now
In lettin' my love rain down on you
So we can wash away the past
So that we may start anew.

More than an easy feelin'
She brings joy to me
How can I tell you what it means to me
Flow like a lazy river
For an eternity
I've finally found someone who believes in me
And I'll never leave.

Well make a wish baby
Oh and I will make it come true
Make a list baby
Of the things I'll do for you
Ain't no risk now
In lettin' my love rain down on you
So we could wash away the past
So that we may start anew.

Beside me
Need your lovin' here beside me
To guide me
Keep it close enough to guide me
Inside of me
From the fears that are inside of me
You're the biggest part of me
Forever, got a feelin' that forever
Together, we are gonna stay together
Forever from now until forever
You're the biggest part of me
You're the life that breathes in me
You're the biggest part of me.

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SAY GOODBYE TO LITTLE JO

(As recorded by Steve Forbert)

STEVE FORBERT

Sometimes it's worth it to talk
Some wounds are easy to heal
Sometimes it's all in your mind
But this time it's big an' it's real
Go turnin' back into night
This time you can't make her stay
Don't try to block her in pain
Don't try to stand in her way.

Just say goodbye to Little Jo
Just turn her loose, now, let her go
An' she'll be leavin' while the sun goes down
She doesn't love you anymore.

She tried to take you somewhere
Somewhere you needed to be
You howl an' curse at the gate
She tried to give you the key
You got no right to her love
You with your bloody hot brain
Don't try to suck her back in
No one could make her remain.

Say goodbye
She's gonna let it all unwind
Say goodbye
She's gonna leave it all behind
She's meant to be gone
Let her leave without fighting
Rollin' away down the line.

You've shown so much of your hate
She's seen so much of your greed
She's taken shit for so long
You ain't got nothin' she needs
You don't deserve her no how
Go fading back into fate
Go sit you down where you were
Don't grab an' beg
It's too late.

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THE ROSE (From the Motion Picture "The Rose")

(As recorded by Bette Midler)

AMANDA McBROOM

Some say love it is a river that drowns the tender reed
Some say love it is a razor that leaves your soul to bleed
Some say love it is a hunger, an endless aching need
I say love is a flower
And you its only seed.

It's the heart afraid of breaking that never learns to dance
It's the dream afraid of waking that never takes the chance
It's the one who won't be taken who can not seem to give
And the soul afraid of dying that never learns to live
When the night has been too lonely
And the road has been too long
And you think that love is only for the lucky and the strong
Just remember in the winter
Far beneath the bitter snow lies the seed
That with the suns love in the spring
Becomes the rose.

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RAMBLER GAMBLER

(As recorded by Linda Ronstadt)

(PUBLIC DOMAIN)

I'm a rambler
I'm a gambler
I'm a long way from home
If you people don't like me
You can leave me alone.

'Cos I once had me a sweetheart
Lord when I was sixteen
I was the flower of Belden
And the rose of Selene.

But it's apparent they didn't like me
And now he's just the same
If I'm writ' in your book love
You can blot out my name.

'Cause I'm a rambler
I'm a gambler
I'm a long way from home
If you people don't like me
You can leave me alone.

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STAY IN TIME

(As recorded by Off Broadway)

CLIFF JOHNSON

Ev'ry day when you turn away from your world boy
You're ignoring your life and oh what a shame boy.

Stay in time boy
Don't get out of line boy
Take a stand
Don't get out of hand
Use your head
You might as well be dead if you don't boy.

Every night when you slip away to your sad dream
You're denying the love and oh what a sad thing.

Stay in time boy
Don't get out of line boy
Take a stand
Don't get out of hand
Use your head
You might as well be dead if you don't boy.

Every day when you turn away from your world boy
Don't you know now you're denying your love
What a shame boy.

Stay in time boy
Don't get out of line boy
Take a stand
Don't get out of hand
Use your head
You might as well be dead if you don't boy.

Stay in time
Don't get out of line
Stay in time
Don't get out of line oh boy
Stay in time
Don't get out of line oh boy
Use your head
You might as well be dead, dead.

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WE LIVE FOR LOVE

(As recorded by Pat Benatar)

NEIL GERALDO

Your love's contagious
One kiss is dangerous
I have more to risk than you do
I feel your passion growing
I know that love is only just one inch away from striking us.

We live for love
We live for love.

When we get tired
And watch the summer fade away
Will you think of romance
What will we do

Is there a place where we can go
Where time stands still for those who know
Till eternity
We'll fulfill our desire.

We live for love
We love for love
We live for love
We live for love.

I never meant to in the rain
But you convince me face to face
There was never a chance
Of losing at all.

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NEW ROMANCE (It's A Mystery)

(As recorded by Spider)

HOLLY KNIGHT
ANTON FIG

I fell in love today
Never thought I'd feel this way
Been so tired of one night stands
Now I'm ready for a new romance.

Ooh it's a mystery
Do you know
I can't figure it out
Ooh it's a mystery
Do you know

What I'm talking about
Do you love me
Do you want me
Maybe it's crazy
Give it a chance
Think I'll like this new romance.

It was only yesterday
That love felt so far away
Then you smiled and asked me to dance
Now I'm ready for a new romance.
(Repeat chorus)

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HOLD ON TO MY LOVE

(As recorded by Jimmy Ruffin)

ROBIN GIBB
BLUE WEAVER

Today you came by to tell me you are leaving me
And to say that the love and all that we knew had just drifted away
And I looked in your eyes
And I couldn't bear the pain I felt inside of my heart
To think that I'm gonna be lonely again
And if ever you go babe
I know at a glance that I don't stand a chance.

Hold on to my love
I'm nothing and I can't get along without you
You're the light of my life
There's no living without your love.

It's so hard to believe that your going away could make me feel so down
'Cause I know that from this moment on
I won't have you around
And if you ever go babe
I know at a glance that I won't stand a chance.

Hold on to my love
I'm nothing and I can't get along without you
You're the light of my life
There's no living without your love
Oh baby nobody's taken your place
But for you, but for me
Our love would live on
For the whole world to see
So hold on to my love
I'm nothing and I can't get along without you
You're the light of my life
There's no living without your love.

Hold on to my love
I'm nothing and I can't get along without you
You're the light of my life
There's no living without your love.

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IT'S HARD TO BE HUMBLE

(As recorded by Mac Davis)

MAC DAVIS

Oh Lord it's hard to be humble
When you're perfect in every way
I can't wait to look in the mirror
Cause I get better lookin' each day
To know me is to love me
I must be a hell of a man
Oh Lord it's hard to be humble
But I'm doin' the best that I can.
I used to have a girl friend
But I guess she just couldn't compete
With all of you love starved women
Who keep clamouring at my feet
Well I guess I could find me another
But I guess they're all in awe of me
Who cares I never get lonesome
Cause I treasure my own company oh.

I guess you could say I'm a loner
A cowboy I'm loud, tough and proud
Oh I could have lots of friends if I want her
But then I wouldn't stand out from the crowd
Some folks say that I'm egotistical
Hell I don't even know what that means
I guess it has somethin' to do with
The way that I fill out my skin tight blue jeans.

Oh Lord it's hard to be humble
When you're perfect in every way
I can't wait to look in the mirror
Cause I get better lookin' each day
To know me is to love me
I must be a hell of a man
Oh Lord it's hard to be humble
But we're doin' the best that we can.

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WE WERE MEANT TO BE LOVERS

(As recorded by Photoglo)

BRIAN FRANCIS NEARY
JAMES PHOTOGLO

Oh the night was full of dancers
Caught up in the light
On a sea of lo-onely face-es
The ships pass in the ni-igh-igh-ight
The air was full of magic
The stars were in my eye-eye-eyes
And when we star-arted dancin'
There was only you-ou and I.

We were meant to be lo-o-overs
Candles in the night
You and me eternally
Until the end of time
We were meant to be lo-o-overs
Our flame will burn on bright
It's written in the stars
You were meant to be-ee-ee-ee mine.

Well I know we've both been here before
Love comes then it's go-one
So many midnight promis-ses
Get broken in the dawn
And heaven knows a candle glows
Until it disappears-ear-ears
So while our flame is burnin' bright
Let's cast away our fears.
(Repeat chorus)

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TWO PLACES AT THE SAME TIME

(As recorded by Ray Parker, Jr. and Raydio)

RAY PARKER, JR.

First time I saw you baby
I knew right away I wanted you for my lady
I had to rush right over to you
And ask you if you felt the same way too
Now we've known each other many a night
And I want you to know my intentions are right
For making you my lady
The one and only lady in my life.

I wanna be two places at the same time
Inside you and inside your mind
Both of these ways I wanna love you
Cause one without the other just won't do.

I'm so thankful that I found a woman
Who I can trust with all my lovin'
Cause as a love affair goes on and on
Takes more than good looks
To keep the feelin' strong
Personality is a must
Cause after God only you I will trust with my heart baby
Girl I offer you my only heart.

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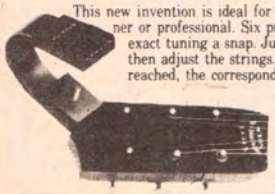

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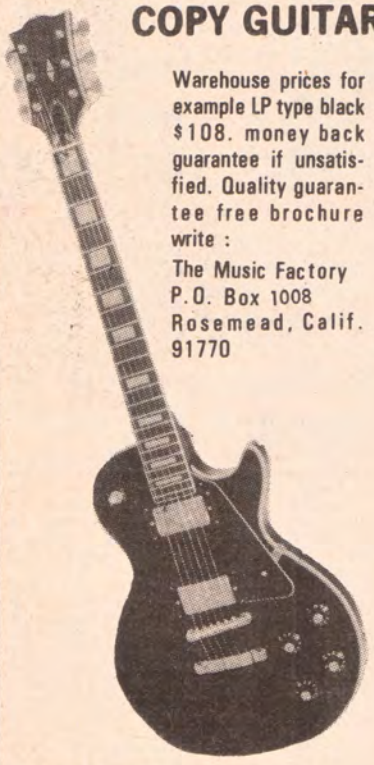

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I CAN'T HELP IT

(As recorded by Andy Gibb and Olivia Newton-John)

BARRY GIBB

Oh I, baby what a fool I am
First a boy and then a man am I
And you, you're the heart of it all
You're the things I say and do
Am I wasting my time hangin' around
You would be gone.

But I can't help it
Ev'ry moment that I think about you
Ev'ry day and ev'ry night without you
I can't survive
Love, take away the lonely days gone by
Make it ev'ry day for you and I
Givin' me a chance to go on believing
Girl you gotta go on believing.

Boy you gotta go on believing
You, baby are the breath I take
Comin' from the heart in love am I
You, you're the heart of it all
You're the things I say and do
Am I wasting my time hangin' around
You would be gone.

But I can't help it
Ev'ry moment that I think about you
Ev'ry day and ev'ry night without you
I can't survive
Love, take away the lonely days gone by
Make it ev'ry day for you and I
Givin' me a chance to go on believing
Boy you gotta go on believing.

La la la la la la la la da da
La la la la la la la la
La la la la la la la
La la da da
La la la la la la
La la la la.

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I DON'T WANT TO WALK WITHOUT YOU

(As recorded by Barry Manilow)

FRANK LOESSER
JULE STYNE

All our friends keep knocking at the door
They've asked me out a hundred times or more
But all I say is leave me in the gloom
And here I stay within my lonely room.

'Cause I don't want to walk without you baby
Walk without my arm about you baby
I thought the day you left me behind
I'd take a stroll and get you right off my mind
But now I find that I don't want to walk without the sunshine
Why'd you have to turn off all that sunshine
Oh baby please come back
Or you'll break my heart for me
'Cause I don't want to walk without you
No siree.

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NOW I'M FINE

(As recorded by Grey and Hanks)

ZANE GREY
LEN RON HANKS

You promised me service
Instead you made me nervous
I didn't think this time
Too busy trying to do my best
To convince you to be mine
Just a waste of time
I found out just in time to save my mind
Now I'm fine.
I must have been dreaming
But it was seeming to be all there
Suddenly awaken with my hands shaken
It just wasn't fair
More had to be there
I found out just in time to save my mind
Now I'm fine.

It's so confusing
When you're not using
What you show when you care
When there's a strong need to see
That your love stays near
I can't make it appear.

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HEART HOTELS

(As recorded by Dan Fogelberg)

DANIEL FOGELBERG

Well there's too many windows in this old hotel
And rooms filled with reckless pride
And the walls have grown sturdy
And the halls have worn well
But there is nobody living inside
Nobody living inside.

Gonna pull in the shutters on this heart of mine
Roll up the carpets and pull in the blinds
And retreat to the chambers that I left behind
In hopes there still may be love left to find
Still may be love left to find.

Seek inspiration in daily affairs
Now your soul is in trouble and requires repairs
And the voices you hear at the top of the stairs
Are only echoes of unanswered prayers
Echoes of unanswered prayers.

Well there's too many windows in this old hotel
And rooms filled with reckless pride
And the walls have grown sturdy
And the halls have worn well
But there is nobody living inside
Nobody living inside.

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HEADED FOR A FALL

(As recorded by Firefall)

RICK ROBERTS

Runnin' from the feelin's you can't disguise
You're findin' all your reasons and alibis
You can say you're freezin'
It's not that way at all
Your back's against the wall
And headed for a fall.

Lookin' for excuses to hide your shame
And all your little abuses
They don't change a thing
You're the one who loses runnin' from it all
Your back's against the wall
You're headed for a fall.

Lookin' out your window at the pouring rain
Tryin' to hide your sorrow in your sweet champagne
But you can't hide your troubles
In the bubbles of your wine
You only make them easier to find
Easier to find.

All your wasted chances
How do they feel
All your sweet romances
They were never real
You're the one who dances
You gotta pay the piper's call
Your back's against the wall
You're headed for a fall
You're headed for a fall.

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REACH YOUR PEAK

(As recorded by Sister Sledge)

NILE RODGERS
BERNARD EDWARDS

I'd like to see you reach your peak
And feel the beat that gets to me
I'd like to see you reach your peak
And feel the beat that gets to me.

I'd like to see you reach that sunny day
I hope you can achieve all of the things you say
But if you don't make it
Don't give up
Just fake it
You're not whipped yet
Come on and try to forget
And feel the beat that gets to me
I'd like to see you reach your peak
And feel the beat that gets to me.

You occupy your time with such silly things
Do you have to go ev'ry time the phone rings
And when you don't get what you want
Don't fret
You know it's comin' babe
Relax and stop your runnin'
I'd like to see you reach your peak
And feel the beat that gets to me
I'd like to see you reach your peak
And feel the beat that gets to me.

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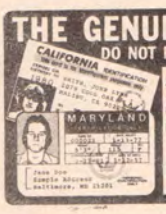

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DON'T FALL IN LOVE WITH A DREAMER

(As recorded by Kenny Rogers and Kim Carnes)

KIM CARNES
DAVE ELLINGSON

Just look at you sittin' there
You never looked better than tonight
And it'd be so easy to tell ya I'd stay
Like I've done so many times
I was so sure this would be the night
You'd close the door and wanna stay with me
It'd be so easy to tell you I'd stay
Like I've done so many times.

Don't fall in love with a dreamer
'Cause he'll always take you in
Just when you think you've really changed him
He'll leave you again
Don't fall in love with a dreamer
'Cause he'll break you every time
So put out the light
Just hold on
Before we say goodbye
Before we say goodbye.

Now it's morning and the phone rings
And you say you've gotta get your things together
You just gotta leave
Before you change your mind
And if you knew what I was thinkin'
I'd turn around
If you'd just ask me one more time.
(Repeat chorus)

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LUCKY ME

(As recorded by Anne Murray)

CHARLIE BLACK
RORY BOURKE

There must be thousands of people out there
Who search for love and find more than their share
They seem to fall into it naturally
But you know that doesn't apply to me.

Some fools (some fools) get lucky
The first time out take a chance on love and they win
But some fools like me
They never learn
They keep on playing the game
And it turns out the same
Oh when will it ever be lucky me.

I got that butterfly feeling inside
With you I knew that love had fin'lly arrived
Now like all the rest you say goodbye
Leaving me alone to keep wondering why.

Some fools (some fools) get lucky
The first time out take a chance on love and they win
But some fools like me
They never learn
They keep on playing the game
Though it turns out the same
Oh when will it ever be
Oh my heart aches impatiently
Oh when will it ever be lucky me
When will it ever be lucky me.

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THINK ABOUT ME

(As recorded by Fleetwood Mac)

CHRISTINE McVIE

All it took was a special look
And I felt I knew you before
I didn't mean to love you
Didn't think it would work out
But I knew we would be together
And I couldn't wait for more
What can they say
It's not against the law.

I don't hold you down
And maybe that's why you're around
But if I'm the one you love
Think about me.

I believe that you really want me
But it's not easy just to give in
So let yourself go and let love begin.

I don't hold you down
And maybe that's why you're around
But if I'm the one you love
Think about me
I don't hold you down
And maybe that's why you're around
But if I'm the one you love
Think about me
Baby once in a while
Think about me
Baby once in a while
Think about me.

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- "How diamonds and jewels have appeared, seemingly out of nothingness, shortly after the use of this strange secret!"
- "How a man used this method for a pocketful of money!"
- "How a woman used it to fill an empty purse!"
- "How a farmer received a pot full of gold!"
- "How another user Teleported a gold jewel box to her, seemingly out of thin air!"
- "How a woman used this method to regain her lost youth!"
- "How a man, growing bald, claims he renewed the growth of his hair with this secret!"
- "How a woman used it to bring her mate to her, without asking!"
- "How another woman summoned a man to her —out of thin air!"
- "How a man heard the unspoken thoughts of others, with this secret!"
- "How a woman saw behind walls and over great distances, with it!"
- "How a man broadcast silent commands that others had to obey!"

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For many years, Reese P. Dubin dreamed of a way to call upon the invisible forces at work all around us. He spent a lifetime digging and searching for the secret. These investigations brought him knowledge that goes back to the dim recesses of the past.

One day, to his astonishment, he discovered that he could actually broadcast silent commands, which others instantly obeyed. Using the secret he tells you about in this book, he tried it time after time — commanding others to sleep, get up and come to him, talk or not talk — and act according to his silent wishes. It worked every time!

Working relentlessly from this evidence, Reese P. Dubin succeeded in perfecting a new kind of instrument — called a Tele-Photo Transmitter — that concentrates your thoughts, and sends them like a streaking bullet to their destination!

OTHERS OBEY SILENT COMMANDS! Writing of the success of this method, one user reports the following experience:

"I willed her to pick up and eat a biscuit from a plate in a corner of the room. She did so. I willed her to shake hands with her mother. She rushed to her mother and stroked her hands . . .

"I willed her to nod. She stood still and bent her head, I willed her to clap her hands, play a note on the piano, write her name, all of which she did."

"No one can escape the power of this method," says Mr. Dubin. "Everybody — high or low, ignorant or wise — all are subject to its spell! And unless the person is told what's being done, he will think the thoughts are his own!"

HEARS THE THOUGHTS OF OTHERS! Experimenting further with the Tele-Photo Transmitter, Reese P Dubin soon found that he could "tune in" and HEAR the unspoken thoughts of others. He says, "At first, these hearing impressions startled me, and I took them for actual speech, until I realized that people don't usually say such things aloud! And their lips remained closed."

SEES BEYOND WALLS, AND OVER GREAT DISTANCES! Then he discovered he could pick up actual sights, from behind walls and over great distances! And when he "tuned in" he could see actual living scenes before him—as clear as the picture on a television screen!

MAKES WOMAN APPEAR – SEEMINGLY OUT OF THIN AIR! With mounting excitement, Reese P. Dubin launched one of the most exciting experiments in the history of psychic research. He wanted to see if the Tele-Photo Transmitter could bring him an actual material object! He chose, for this experiment, the seemingly impossible: an actual living person!

He simply focused the Tele-Photo Transmitter, by dialing the object of his desire. In a flash the door burst open, and there – standing before him, as real as life – was his long-lost cousin!

He stared and rubbed his eyes, and looked again! There – smiling, with arms outstretched in greeting– stood living proof of the most astounding discovery of the Century!

Dial Any Treasure!

You'll see how to use the Tele-Photo Transmitter, to summon your desires. This special instrument – your mental equipment – requires no wires, and no electricity. "Yet," says Mr. Dubin, "it can teleport desires, swiftly from the invisible world."

When you dial your desire–whether for riches, love, or secret knowledge–you capture its invisible, photoplasmic form, at which point "it starts to materialize!" says Dr. Dubin.

"Telecult Power can work seeming miracles in your life," says Mr. Dubin. "With it, it is possible to dial any desire – called a Photo-Form – then sit back, relax, and watch this powerful secret go to work!"

"Instantly Your Life Is Changed!"

With this secret, the mightiest force in the Universe is at your command! "Simply ask for anything you want," says Mr. Dubin, "whether it be riches, love, fine possessions, power, friends, or secret knowledge!"

Suppose you had dialed Photo-Form #2 for Jewels, for example. That's what Margaret C. did, in an actual example Mr. Dubin tells you about. Rich, glittering diamonds and jewels literally appeared at her feet: a pair of gold earrings, which she found that morning . . . a surprise gift of a pearl necklace, and matching silver bracelets . . . a beautiful platinum ring set with emeralds and diamonds, dropped on her front lawn!

"Almost overnight," says Mr. Dubin, "it can start to multiply riches, bring romance and love . . . draw favors, gifts, new friends . . . or anything else asked for! It isn't necessary for you to understand why. What is important is that it has already worked for many others . . . men and women in all walks of life . . . worked every time . . . and it will work for you, too!"

Brings A Pocket Full Of Money!

You'll see how Jerry D. used this method. He was broke a week before payday. All he did, he says, was to dial Photo-Form #1. Suddenly he felt a bulge in his pocket. Lo and behold! He took out a roll of money . . . easily enough to tide him over . . . What made him discover this forgotten cash?

Wins A Fortune

Armand H. reportedly used this power to actually "break the bank" at Monte Carlo. Using Telecult Power, he could forecast the run of the bobbing roulette ball . . . and tell roughly nine times out of ten whether the wheel would come up red or black, and almost every night the exact winning number. After a week—Armand H. had

a fortune in his bank account—and spent the rest of his life helping others!

Brings Mate Without Asking!

Mrs. Conrad B. reports that she was tired of "pursuing" her husband, as she called it. She wanted him to voluntarily do the things she longed for, take her places, show affection. But he hadn't looked at her in years. He would fall asleep immediately after supper, or watched the ball games, or read the papers. Secretly Mrs. B. decided to try this method. She dialed Photo-Form #8 for Love! Instantly, her husband's attitude changed from boredom to interest and enthusiasm. And from that day forward, he showered her with kindness and affection! It was like a miracle come true!

The Power Of This Method!

There are so many personal experiences which I could recount, stories of healing, wealth, and happiness with this secret, that I find myself wanting to tell all of them at once. Here are just a few . . .

- **REGAINS HAIR GROWTH!** You'll see how a man had tension headaches so severe they were squeezing the hair out of his head. He tried this method, and his headaches vanished—and his hair resumed a luxuriant growth!
- **ROLLS DICE 50 TIMES WITHOUT MISSING ONCE!** As reported on TV, you'll see how a man used this power to roll the dice 50 times, without missing once, and—for the first time in the history of Las Vegas—walk away with $500,000!
- **DISSOLVES ALL EVIL!** You'll see how this amazing secret revealed to Lawrence M. the people who were trying to make him look silly at work—actually revealed their secret thoughts—made them confess and apologize!

If TELECULT POWER can do all this for others, what riches, what rewards, what amazing results can it also bring to you?

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Gentlemen: Please rush me a copy of TELECULT POWER by Reese P. Dubin! I understand the book is mine for only $10.98 complete. I may examine it a full 30 days at your risk or money back.

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HURT SO BAD

(As recorded by Linda Ronstadt)

TEDDY RANDAZZO
BOBBY HART
BOBBY WILDING

I know you don't know what I'm going through
Standing here looking at you
Well let me tell you that it hurt so bad
It makes me feel so sad
It makes me hurt so bad to see you again
Like needles and pins.

People say you've been makin' out o.k.
He's in love don't stand in his way
Well let me tell you that it hurt so bad
It makes me feel so sad
It's gonna hurt so bad
If you walk away
Why don't you stay
And let me make it up to you
I'll do anything you want me to
You loved me before
Please love me again
I can't let you go back to her
Please don't go
Please don't go.

Please don't go
Please don't go
Hurt so bad
Come back it hurts so bad
Don't make it hurt so bad
I'm beggin' you please oh
Come back it hurts so bad
Come back it hurts so bad
I'm begging you please.

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AND THE BEAT GOES ON

(As recorded by The Whispers)

LEON SYLVERS
WILLIAM SHELBY
STEPHEN SHOCKLEY

And the beat goes on
Just like my love ever lasting
And the beat goes on
Still movin' strong on and on.

Do you ever wonder
Why to win somebody's got to lose
I might as well get over the blues
Just like fishing in the ocean
There'll always be someone new
Who loves you better
You did me wrong
But I've been through stormy weather.
And the beat goes on ah
Just like my love ever lasting
And the beat goes on
Still movin' strong on and on
And the beat goes on
And the beat goes on.

Don't stop for nobody
This time I'll keep my feet on solid ground
Now I understand myself when I'm down
Like the sweet sound of hit music
There'll always be something new
To keep the table's turning
Hey it's in the song
But there'll never be an ending.
(Repeat chorus)

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PILOT OF THE AIRWAVES

(As recorded by Charlie Dore)

CHARLIE DORE

Pilot of the airwaves
Here is my request
You don't have to play it
But I hope you'll do your best
I've been listening to your show on the radio
And you seem like a friend of mine
Any record of your choice I don't mind
I'd be happy just to hear your voice saying
This is for the girl who didn't sign her name
Guess she needs a dedication just the same.

Late at night I'm still listening
Don't waste my time chasing sleep
People say I look weary
But that's just the company I keep
Oo you make the night time race
Oo I don't need to see your face
You're sounding good (sounding good)
You're sounding good to me.

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Doctor Reports New "Miracle" Diet Cures Arthritis

in most cases . . . ends pain, heat and swelling in joints in three to ten days . . . restores normal bone structure in three to six months.

Hundreds of arthritis victims who were resigned to a life of agonizing pain are now enjoying pain-free motion once again —thanks to a new "miracle" diet, says its discoverer, Dr. Giraud W. Campbell.

Dr. Campbell reports from his tests that in case after case, this totally safe and natural diet . . .

- Eases heat and swelling in affected joints within three to ten days.
- Relieves pain—and in most cases eliminates pain entirely—in two weeks or less.
- Allows more normal movement of affected parts in three weeks or less.
- Restores damaged bone structure in most cases in three to six months.

"It has not mattered whether these patients were old or young," Dr. Campbell says. "It has not mattered in what part of the body they had arthritis . . . It has not mattered whether the doctor who referred them to me said it was caused by an infection, or what type of arthritis they had . . . It has not mattered whether they were still getting around or whether they were bedridden . . . It has not mattered whether they had arthritis for six months, six years, or longer. . . . Their arthritis was in most cases cured and yours may be, too.

"Despite all you may have been told," Dr. Campbell explains, "bones and joints are not always *permanently* damaged even when ravished by a decade or more of crippling arthritis and even when you are in the so-called golden years.

"Arthritis *can* be cured. Legs do strengthen. Hips recover. Knees return to normal. Fingers improve. Backs straighten. My files are full of case histories that read like miracles."

X-rays show case after case of proven bone restoration

"I showed a medical colleague of mine X-rays to prove my diet can improve the bone structure in arthritis," Dr. Campbell continues. "He examined them with genuine amazement. He was looking at proof that kneecaps were un-fusing themselves, compressed vertebrae were regenerating, bony overgrowth was being reduced and its proliferation checked and absorbed."

How Dr. Campbell's arthritis cure works

"Nature wants you to function perfectly," says Dr. Campbell. "Nature renews tissues, heals wounds, repairs organs. And nature restores bones and joints . . . if you let her."

But how do you "let her?"

Dr. Campbell states flatly that *diet* is the key.

He has developed a diet that, he states, eliminates arthritis-causing chemicals from the body.

"Many foods," he says "contain powerful medicines which may cause or aggravate your arthritis. For instance, chicken or beef may have had medicines injected in the creature for faster growth and for greater resistance to microbes.

"You think you are enjoying finger-licking good chicken or tender roast beef, but what you are really enjoying may be an indirect dose of stilbestrol, arsenic, or aureomycin."

The "price" of an arthritis cure

To rid themselves of these and other arthritis-causing poisons, Dr. Campbell's patients must follow a strict regimen. They must give up certain foods that they may have been eating all their lives—and replace them with "arthritis-curing" foods they may not have eaten before. In addition, Dr. Campbell's patients must devote a few minutes a day to simple exercises aimed at accelerating neuromuscular and joint restoration.

But those people who are willing to pay the price of cure and follow the diet may in most cases "expect a miracle," Dr. Campbell promises.

"Expect your pain to start diminishing from the start of the diet," he says. "Expect no need for aspirin or other pain relievers in a week or ten days . . . expect continuing improvement in your joint mobility . . . expect a gradual restoration of damaged bone . . . expect your return to normal life without arthritic pain."

There is only one exception. "I confess right here and now," Dr. Campbell states, "that I cannot help those who have had extensive gold treatments and who have undergone blood changes because of extended drug or chemical treatment."

However, while no one can guarantee relief or cure in all cases, Dr. Campbell says his files are filled with case histories of people who have obtained welcome relief even after drug therapy.

Indeed, a number of letters written by former arthritis sufferers who have tried various treatments reveal compelling evidence in support of Dr. Campbell's diet.

"It was like a miracle."

Mrs. H. G. was virtually incapacitated with arthritis. She writes: "I had been in an auto accident which affected my spine and caused chronic arthritis. I couldn't raise my arms without severe pain; combing my hair was almost impossible. Doctors gave me up to 24 aspirins per day, traction, hydrotherapy, sonic ray therapy and physiotherapy. It was at this time that I began treatment with Dr. Campbell . . . After treatment started, I felt a tremendous improvement in seven days. Within two weeks the brace was off and I felt better. I was able to raise my arms upward. It was like a miracle."

Spine healed

Mr. F. S., an army veteran from Roslyn, N.Y., tells this story: "I was discharged from the Army in 1945. Shortly thereafter, I began to experience pains in my lower back and the disease became steadily worse. I became more crippled. My spine, at this time, had practically fused solid. Pain . . . was continuous, day and night, with no relief. At this point I heard of Dr. Giraud Campbell. To my amazement within two weeks, the pain decreased at least 50%. I was able to walk better. I only wish I had come under Dr. Campbell's care . . . when the disease first started."

Pain gone in three weeks

Mr. J. K. of Rockaway Beach, N.Y. writes this thankful letter: "Three years ago, maybe four, I started to get pains in my arms and fingers. As time went on 12 aspirins a day didn't make any impression. Other medications were tried with no effect, so finally I decided to enter a hospital. They told me nothing could be done. I just had to live with it. All these symptoms were completely cleared up in a very short time after I started getting treatments from Dr. Campbell. It was fantastic! Within three weeks, the pain had left my shoulders, arm, and hands."

Inflammation vanishes in three days

And Mrs. H. M. of Summit, N.J., a 10-year sufferer of the disease, writes: "I first felt less free motion of my spine that gradually aggravated. On and off I had inflammation in my spine, and finally . . . I began to notice some deformity in my spine. The lower back pain came more often. All these years I had been seeing specialists who couldn't help me a bit. I learned about Dr. Campbell . . . After three days my inflammation of the spine was gone completely . . . I can now establish motion in most of my joints in the spine."

How to find out more about Dr. Campbell's anti-arthritis diet

Details of Dr. Campbell's anti-arthritis diet are now available for the first time in a book. It's called A DOCTOR'S PROVEN NEW HOME CURE FOR ARTHRITIS. In it Dr. Campbell tells you in simple, easy-to-understand language how you too may be cured of this previously incurable disease at home, right "in your own kitchen and on your own dining room table at no expense."

The book gives you complete details on Dr. Campbell's "Seven-Day Program to End Arthritic Pain and Regain Normal Use of Joints." You'll discover how this special 7-day diet works to alleviate the pain, heat and swelling in arthritic joints almost immediately. And you'll be delighted to learn why this diet will not harm any pre-existing conditions you might have such as a gall bladder ailment, ulcer, or colitis—and in fact, will actually help them to correct themselves too.

The book tells you what foods to eat —there are 160 favorites — and what foods to avoid in order to keep yourself free of arthritis. It even gives you complete daily menus for breakfast, lunch and supper for the first 7 days of the diet, plus 50 more easy-to-prepare, mouth-watering recipes. It also tells you about 3 important food supplements that can help speed your recovery.

The book also gives you Dr. Campbell's "10 commandments" for arthritis-free dining . . . it shows you 4 ways to take the load off rejuvenating bones and joints . . . it gives you complete directions on how to spend ten fun-filled minutes a day to regain the lost movements of your body . . . and more.

Examine a copy of A DOCTOR'S PROVEN NEW HOME CURE FOR ARTHRITIS for 30 days—at no risk

A DOCTOR'S *PROVEN* NEW HOME CURE FOR ARTHRITIS may be of tremendous importance to you or a loved one. It can show you how the blessings of a cure from arthritis—freedom from pain, heat, swelling and deformity—can be yours once again, no matter your age and no matter how long you have suffered from arthritis.

A DOCTOR'S *PROVEN* NEW HOME CURE FROM ARTHRITIS is now available on a 30-day, no-risk trial basis. You may send for your copy by returning the coupon. If you are not convinced that this is the most important book on arthritis you have ever read—a book that may show you or a loved one how to enjoy absolutely pain-free living and an arthritis-free life—return it at once and the publisher will promptly issue a complete refund, no questions asked.

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Gentlemen: Please send me a copy of A DOCTOR'S **PROVEN** NEW HOME CURE FOR ARTHRITIS by Dr. Giraud Campbell. I enclose $10.98 in full payment. I understand that I may examine this book for a full 30 days entirely at your risk. If I am not 100% satisfied with it, I will return it for a complete, prompt refund.

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ASTOUNDING CASE HISTORIES

In Dr. Campbell's book, A DOCTOR'S **PROVEN** NEW HOME CURE FOR ARTHRITIS, you'll find remarkable case histories and before-and-after X-rays that will convince you of the effectiveness of this diet.

You'll read how a mother, bedridden for months because of her arthritis, can do housework again . . . an engineer, on crutches for a year, tosses them aside after three weeks . . . a grandmother, previously cripped, discards her wheelchair. Here are some more examples . . .

- A 13-year sufferer of Marie Strumpell's Disease (osteoarthritis) walks erect again (page 24).
- A 60-year-old housewife helps out in her husband's business again after only one month of treatment, amazing the doctor who told her she would eventually end up in a wheelchair (page 171).
- A 40-year-old businesswoman finds relief from constant arthritic pain in only 10 days of treatment—after having spent more than 9 years of almost totally useless drug treatments (page 181).
- A great-grandmother, once totally bedridden with severe pain from rheumatoid arthritis, can once again walk up and down stairs, dine out, visit friends, and go shopping (page 22).
- And much more.

X-RAYS PROVE BONE RESTORATION POSSIBLE IN ARTHRITIS

This dramatic set of X-rays shows amazing progress in the restoration of the bone structure in a knee damaged by arthritis. X-ray Number 1, on left, taken at the start of Dr. Campbell's treatment, shows lack of joint space due to bony overgrowth, making normal pain-free motion impossible. X-ray Number 2, on right, taken after treatment, reveals that bony overgrowth has disappeared and there is greater joint space. Normal motion is now possible.

DR. GIRAUD W. CAMPBELL

Dr. Giraud W. Campbell is a graduate of the Philadelphia College of Osteopathic Medicine, Class of 1931. He has practiced for over 40 years in New York State. He was one of the founders of the Long Island Osteopathic Society, and he is a member of several leading professional groups. He has been involved with nutritional and laboratory research in arthritis for over 30 years.

Medical doctor Benjamin S. Frank, speaking of Dr. Campbell's work, writes in the Foreword to A DOCTOR'S **PROVEN** NEW HOME CURE FOR ARTHRITIS, "Dr. Campbell's advice and therapy in the treatment of arthritis with an essentially natural method is welcome indeed. His success with this method has been truly remarkable."

ISLAND PARK PUBLISHING, INC., 55A Saratoga Blvd., Island Park, N.Y. 11558

SHOULD'VE NEVER LET YOU GO

(As recorded by Neil Sedaka and Dara Sedaka)

NEIL SEDAKA
PHIL CODY

When you walk into a room
Your beauty steals my breath away
When you look into my eyes
I find it hard to find the words to say
Wanna run away and hide
I just got to let you know
Feel so tangled up inside
I should've never let you go.

Any one can make mistakes
And we both have made our share
But a life without your love
Is a life too hard to bear
I don't care who's right or wrong
Only know I love you so
Why did I have to write this song
I should've never let you go.

Why in all the wide, wide world
Have I run into you here
Wish I could disappear
I'll never understand
I'll never understand
Why I even give a damn.

When you walk into a room
You know I stand on shakey ground
I've built so many walls around me
Now the walls are tumbling down
You're the kind I can't forget
Let the tears begin to flow
I have only one regret
I should've never let you go
Should've never let you go
Should've never let you go.

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YOU MAY BE RIGHT

(As recorded by Billy Joel)

BILLY JOEL

Friday night I crashed your party
Saturday I said I'm sorry
Sunday came and trashed me out again
I was only having fun
Wasn't hurting anyone
And we all enjoyed the weekend for a change.

I've been stranded in the combat zone
I walked through Bedford Stuy alone
Even rode my motorcycle in the rain
And you told me not to drive
But I made it home alive
So you said that only proves that I'm insane.

You may be right
I may be crazy
But it just may be a lunatic you're looking for
Turn out the light
Don't try to save me
You may be wrong for all I know
But you may be right.

Remember how I found you there
Alone in your electric chair
I told you dirty jokes until you smiled
You were lonely for a man
I said take me as I am
'Cause you might enjoy some madness for awhile.

Now think of all the years you tried to
Find someone to satisfy you
I might be as crazy as you say
If I'm crazy then it's true
That it's all because of you
And you wouldn't want me any other way.

You may be right
I may be crazy
But it just may be a lunatic you're looking for
It's too late to fight
It's too late to change me
You may be wrong for all I know
But you may be right.

You may be right
I may be crazy
But it just may be a lunatic you're looking for
Turn out the light
Don't try to save me
You may be wrong for all I know
You may be right
You may be wrong but you may be right
You may be wrong but you may be right
You may be wrong but you may be right.

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BRASS IN POCKET (I'm Special)

(As recorded by Pretenders)

CHRISSIE HYNDE
JAMES HONEYMAN SCOTT

Got brass in pocket
Got bottle I'm gonna use it
Intention I feel inventive
Gonna make you, make you, make you notice.

Got motion restrained emotion
Been driving Detroit leaning
No reason just seems so pleasing
Gonna make you, make you, make you notice.

Gonna use my arms
Gonna use my legs
Gonna use my style
Gonna use my side step
Gonna use my fingers
Gonna use my, my, my imagination.

Cos I gonna make you see
There's nobody else here
No one like me
I'm special
So special
I gotta have some of your attention
Give it to me.

Got rhythm I can't miss a beat
Got new skank it's so reet
Got something I'm winking at you
Gonna make you, make you, make you notice.

Gonna use my arms
Gonna use my legs
Gonna use my style
Gonna use my side step
Gonna use my fingers
Gonna use my, my, my imagination.

Cos I gonna make you see
There's nobody else here
No one like me
I'm special
So special
I gotta have some of your attention
Give it to me.
(Repeat)

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With REVERSE CALORIES in Speed Reducing Foods

MEN & WOMEN SHED UP TO 20 POUNDS IN A WEEK– 50 POUNDS IN A MONTH!

Simply mix them with your favorite fattening foods like French fries, ice cream, cookies, even beer — and you can lose more than you've eaten! –says Rex Adams

How would you like to shed up to TWO POUNDS OR MORE A DAY? Impossible? Perhaps. But with the startling discovery of REVERSE CALORIES–the more you eat the more you LOSE!

Over four decades ago, a medical doctor made a little-known discovery–a discovery that in certain foods REVERSE CALORIES *actually take weight from the body!*

These foods *destroy fat*, he found, and *neutralize* the effects of fattening foods–to help people shed up to 2 pounds or more daily. REVERSE CALORIES, he found, permit you to eat many seemingly forbidden foods, and lose weight safely!

REVERSE CALORIES BURN FAT!

Spectacular weight-loss occurred! Men and women shed up to TWO POUNDS OR MORE A DAY with the amazing discovery of REVERSE CALORIES in speed reducing foods–foods that permit you to EAT FATTENING FOODS like ice cream, cake, sweet snacks galore, and never worry about gaining!

WEIGHT TUMBLES OFF IN RECORD SPEED!

You must eat large amounts of speed reducing foods, to lose weight quickly said this doctor. And what foods they are! You eat to satisfy your taste as well as your hunger! You dine regally, and even though you eat THREE POUNDS of food a day–the weight tumbles off you in record speed!

THIS IS DUE TO REVERSE CALORIES in Speed Reducing Foods! These foods have a MINUS value calorically! They are so difficult to burn, your body must burn its own fat to digest them! You LOSE calories! You LOSE MORE THAN YOU'VE EATEN! These foods literally burn fat!

And they do it faster and more effectively than starvation! When this doctor put a 240 pound woman on a starvation diet (no food), she lost only 4 pounds in a week! But when he switched her to speed reducing foods, she lost at the rate of nearly TWO POUNDS A DAY!

GO AHEAD AND EAT FOODS YOU LOVE!

Speed Reducing Foods with REVERSE CALORIES *destroy fat* and *neutralize* the effect *of fattening foods!* Simply by mixing them with your favorite fattening foods, like French fries, ice cream, cookies, even beer, *you can lose more than you've eaten!!!*

"I can enjoy bread, potatoes, or a piece of chocolate cream cake a la mode if I so desire," said this doctor, who lost 30 pounds with this method. By mixing them with Speed Reducing Foods, said this expert: "Not only have I failed to add calories to my score, I have actually trimmed some off."

To show you how Speed Reducing Foods can be mixed with fattening foods, and still produce quick weight loss, one man was able to eat bread, potato and wine with Speed Reducing Foods, and lose 20 pounds in 12 days!

R.D. said he'd rather starve than eat "diet" foods–and he meant it. He'd been starving on "one glorious meal a day" for a month, lost 15 pounds, and gained half of it back the first time he ate normally. But then he heard that Speed Reducing Foods destroy fat 3 times faster than starvation!

And some were actually "forbidden foods" he thought were fattening! He immediately tried them. Result: 30 pounds gone in 2½ weeks!

YOU SEE IMMEDIATE RESULTS!

It's satisfying and encouraging to see your weight drop rapidly each day. That is the essential fact in this revolutionary speed reducing diet. You lose pounds and inches FAST, FAST, FAST! The reason it will–it must–work for you, no matter how many times you failed till now is simple: You see immediate results!

• **SPEED REDUCING FOODS DESTROY HARD-TO-MELT FAT!** Hundreds reported that their "spare tire" and extra chins had obligingly disappeared! These foods *prevent water-weight* gain, too! Jowls that wibble and wobble, hips that billow and surge, abdomens that undulate soon become firm–watch and see–said this doctor! In addition, he said, *you lose pounds without exercise!* "I'll take the food way to slimness . . . it's easy to dissolve that extra fat with foods," he said. *'It's no-cook cooking* all the way, in most cases–*no muss, no fuss or bother!* You can eat out–with over 100 foods to choose from–and take the menu in stride!

• **SOMETHING TO LOOK FORWARD TO EACH DAY!**–For example, on conventional diets, it takes so long, the foods are so bland, and there's nothing to look forward to at mealtime for such a long time, you are soon easily discouraged. But on the Speed Reducing Diet, you eat to satisfy your taste as well as your hunger. You dine regally, and even though you eat 3 pounds of food a day–the weight tumbles off you in record speed!

• **YOU CAN SEE IT HAPPENING**–You'll be delighted and impressed by the speed of the decided drop in your weight when you step on the scale each morning–*yes, each morning*–it can change that fast! Every single day you'll be sure you're reducing, as you drop up to *6 pounds immediately* and then shed weight at the rate of 1½ to 2 pounds or more daily!

• **YOU STAY SLIM PERMANENTLY!**–You'll never have to worry about regaining lost weight–and you never really abandon the foods you enjoy. If you gain a few pounds, it's a simple matter to shed them quickly–often in as little as ONE DAY–with amazing Speed Reducing Foods!

TRY IT FOR 30 DAYS AT OUR RISK!

Simply fill out and mail the No-Risk Coupon. You have absolutely nothing to lose. Read the book from cover to cover for 30 full days at our risk. Fair enough? Why not send the coupon –TODAY!

Imagine the startling discovery of REVERSE CALORIES!
The more you eat the more you lose...

REVERSE CALORIES BURN FAT! EATING LARGE AMOUNTS OF THEM MAKES YOU THIN!

What are Speed Reducing Foods! I can only reveal that they are certain foods all available at your corner grocery or supermarket. This doctor said they have a MINUS value calorically–they take away rather than add fat! The first hint that some foods really DO take weight from the body was discovered by this doctor in observing certain overweight patients. Those who ate these foods enjoyed a spectacular weight loss!

Just how fast this happened became clear when he realized a 240 pound woman, stuffing herself on these foods, was losing at a breathtaking speed of nearly 2 lb. a day.

It seemed impossible that a person eating 2½ to 3 lb. of food, and more, per day was losing at a rate 3 times faster than starvation! He had his secretary get out the records. Average weight loss, all cases combined, was over a pound a day!

Existing Beliefs Shattered!

"I had to reclassify foods," said this doctor. Some foods were definitely *MINUS* foods and CAUSED AN ACTUAL WEIGHT LOSS! Effects were exactly the opposite–in every way–of what you normally expect from food. You don't gain weight from eating them, you lose weight!

The calories in speed reducing foods act like REVERSE CALORIES! They are so difficult to burn, your body must burn its own fat to digest them! You lose calories! You lose more than you've eaten! This causes an actual weight loss!

You Can Lose 5-6 lbs. Immediately!

To lose weight rapidly, you have to consume large quantities of Speed Reducing Foods ("I can hardly eat all the food given," said one woman). Eating large quantities of food for rapid reduction is something new, but it is correct, said this doctor!

With Speed Reducing Foods, you can lose 5-6 lbs. immediately, and then shed weight at the rate of 1½ to 2 pounds or more daily! Imagine losing OVER A POUND A DAY–EVERY DAY–day after day, while stuffing yourself with amazing Speed Reducing Foods!

THOUSANDS OF RADIO LISTENERS REPORTED SPECTACULAR RESULTS!

By chance, this doctor had an opportunity to deliver some diet talks over the radio. Thousands of listeners responded, suggesting that he actually broadcast a complete speed reducing diet, giving the menus day by day. The result was a big radio reducing party! Each day, hundreds of people who went on the diet phoned, wrote, and even telegraphed their progress! A total of 26,000 participated! When he totalled up the score, average weight loss, was OVER A POUND A DAY! The notion that it isn't safe to lose over a pound a day was BLASTED, said this doctor, and the Speed Reducing Diet PROVED itself, in case after case!

• Janet B. weighed 140 lbs., instead of her ideal weight of 120. She wanted to slim down for her class reunion. With these Speed Reducing Foods, she lost 20 pounds in a week!

• D.R. was grossly fat at 205 lbs., instead of his ideal weight of 135. He could never reduce and stay reduced–until he heard how Speed Reducing Foods guaranteed speedy weight loss, while eating frequently! He tried it and lost 15 pounds the first week, 11 pounds the second week–70 pounds in 2 months, permanently! Afterward he could continue eating most of his favorite fattening foods without gaining!

• Mrs. J. T. weighed 175 lbs., instead of her ideal weight of 125. All other methods had been so slow her will power snapped. With Speed Reducing Foods, she had plenty to eat –felt full all the time–and was able to satisfy her sweet tooth! She could see it happening, as she lost 1½ to 2 pounds a day! Result: 50 pounds lost in a month!

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I CAN'T STAND UP FOR FALLING DOWN

(As recorded by Elvis Costello & The Attractions)

HOMER BANKS
ALLEN JONES

I'm a living example
Of a man who's been hurt too much.

I've tasted the bitterness
Of my own tears
Sadness is all my lonely heart can feel.

I can't stand up for falling down
I can't stand up for falling down.

As simple as love is
Still it confused me
Why I'm not loved
The way I should be.

I've lived with heartaches
And I've roomed with fear
I've dealt with despair
And I've wrestled with tears.

I can't stand up for falling down
I can't stand up for falling down.

The vow we made
You broke it in two
But that won't stop me
From loving you.

I can't stand up for falling down
I can't stand up for falling down.

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DESIRE

(As recorded by The Rockets)

JOHN BADANJEK
DENNIS ROBBINS

Desire
She's my live wire
Desire
Baby, baby takin' me higher
Desire
Makin' love to you
Baby, baby desire
What's a boy to do
Yeah, yeah, yeah.

Desire
Your lips are on fire
Baby, baby desire
You drive me insane
Desire
My temperature's risin'
Baby, baby desire
From my feet to my brain.

All the boys are jealous of me
When they see you walk down the street
You're the kind of gal they'd all like to meet
Baby, baby, baby I got what you need.

Desire
She's my live wire
Baby, baby desire
I dig your point of view
Desire
Girl take me higher
Baby, baby desire
I'm just as crazy as you
Yeah, yeah, yeah.

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LOVE ON A SHOESTRING

(As recorded by The Captain and Tennille)

KERRY CHATER
DOUG FOXWORTHY

We've been here before
Like a book I read in the hall that leads to your door
And my words hang in the air like the smoke
When I spoke to you
And I said before you come to bed
Take off your ring
My heart's on a thread
And love's on a shoestring
And I've been down to the wire
That's the way my luck has moved
But I can't put out this fire
So let the loser win.

I still look for your face on the old dirt road
I used to walk to your place
It's good to know that you're doin' well
Did you hear, was it clear to you
When I said before you come to bed
Take off your ring
My heart's on a thread
And love's on a shoestring
And when I look in your eyes
I can hear them sing
There are no ties
With love on a shoestring.

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NOW—You can Live Like A King and never want again with the Miracle Power of...

OMNI-COSMICS

It's true! This hidden energy power responds at once to help you gain endless streams of wealth... control the thoughts of others... achieve protection from evil... make illness and pain disappear... and much more!

Dear Friend:

How would you like to be able to say a few words and transform an ordinary piece of glass into a MAGIC MIRROR which will produce all the riches, love, power, health and happiness you wish to create in your life?

Or how would you like to be able to say four power words to summon MAGIC SAGE who will come to your command any time you want him? Or say four other power words to help find lost people or treasure? Or nine words to heal an area of your body?

Now it's possible to do all these things and more—with the Miracle Power of OMNI-COSMICS. OMNI-COSMICS will enable you to perform the so-called "impossible" feats. With it, you will be able to attain a paradise on earth for yourself and for all those you love.

My name is Ann Fisher, and I'll tell you more about this amazing offer in just a minute, but first let me show you all the things OMNI-COSMICS will help you do . . .

- Produce money "from out of thin air".
- Make illness and pain disappear.
- Control the thoughts of others.
- Find lost people and treasure.
- Avoid problems before they arise by looking into the future.
- Win money in a horse race or a lottery.
- Travel astrally to faraway lands.
- Turn thoughts into solid material things.
- Repel black magic or voodoo attacks.
- Find your perfect mate and achieve marital happiness.

YOU WILL BE ABLE TO PRODUCE MONEY "FROM OUT OF THIN AIR!"

I'll show you how to use OMNI-COSMICS to achieve endless streams of wealth. And I'll tell you *right now* that whatever you desire, you can have—I MEAN ANYTHING—and it can be obtained quickly and easily.

You may want a new car, a new home, a swimming pool, a mink coat, a diamond ring, an exclusive apartment, a fabulous vacation, some money to clear up your debts, or an income *for life* of say $20,000, $50,000 or even $100,000.

Well now, with OMNI-COSMICS, you'll see how to materialize the miraculous things you desire . . . You can become as wealthy as you wish . . . You can live like a king and never want again! Just look:

• **POOR WOMAN WINS $100,000**—Florence, a woman in her forties, was short of money for years. I mean she was really poor. Her shabby clothes came from friends or the Salvation Army. She hadn't bought anything new for herself in many years. But six weeks after using an OMNI-COSMICS technique I showed her, a miracle happened to Florence—she won an whopping *$100,000* after buying an Irish Sweepstakes ticket.

• **FACTORY WORKER WINS $1,000 A WEEK FOR LIFE**—John R., a factory worker, was desperately in need of money for his rent, car payments and a pile of unpaid bills. He was discontented and unhappy and he could see no help in sight. But after doing an OMNI-COSMICS ritual I showed him, he bought a lottery ticket which paid *$1,000 a week for life*—enough to pay all his bills, take a long trip with his family, and build a new house!

• **STUDENT PICKS NINE WINNERS IN A ROW**—David A. needed money to go to college in the fall. He had never been lucky at the races, but he decided to try OMNI-COSMICS to finance his college education anyway. After performing the right ritual, he went to the track and picked out all nine winners and came home with a grand total of $1,600—which was enough for college that fall!

YOU WILL BE ABLE TO CONTROL THE THOUGHTS OF OTHERS—WITHOUT EVEN SAYING A WORD TO THEM!

With this Power, you can get the lover you want, change the attitude of a troublesome child, get a friend or neighbor to respond to your requests, or get a boss to give you that raise or protection you feel you deserve. You can influence a person to see it your way or do the things you want him to . . . you can stimulate the person's memory process, move his fingers, make him do what you want, repeat the words you want him to say, and do many other things. It *does* work. *No one can resist this command power.* See for yourself:

GETS SHY BOYFRIEND TO PROPOSE MARRIAGE — Marilyn K. was in love with Kevin. They had dated for two years and were very much in love, but Kevin was shy and couldn't muster up enough courage to propose. Marilyn then tried my method of contacting Kevin's subconscious mind and suggesting that he propose. Later—out of the blue—Kevin popped the question!

WOMAN GETS PROMOTION AND DOUBLES HER SALARY—Judy K. wanted to be promoted to a new position that was opening up where she worked. She knew she could handle the job, but she needed a chance to prove herself. A few weeks after she used an OMNI-COSMICS technique to tap her boss's mind, she was called into his office and given the job. A year later, she *doubled* her salary!

What's more, with the Miracle Power of OMNI-COSMICS, you'll be able to know the innermost thoughts of people in the next room or thousands of miles away—or even what a person is thinking when you talk to him on the telephone!

USE OMNI-COSMICS TO PROGRAM A PROTECTIVE FORCE AROUND YOU!

Today we live in an age with many negative influences around us. If you believe that voc and psychic assault does not exist in this Twentieth Century, you are incorrect. Negative forces *do* exist today and they *do* work.

Now, with OMNI-COSMICS, you can build a protective force around you so that *you will have nothing to fear at all.* That's just what John and Pamela did—and look at how they were saved . . .

• **INVISIBLE FORCE SAVES MAN FROM DROWNING**—John K., a fair swimmer, went out too far one day. When he was in the middle of the lake and there was no one in sight, he became very tired and started to sink. Somehow John, a regular user of OMNI-COSMICS, was saved. He didn't know how he got back to shore for he had felt an invisible force carrying him *over the top of the water* to land safely. OMNI-COSMICS saved him from drowning!

• **OMNI-COSMICS SAVES LIFE OF YOUNG LADY** — Pamela, a young student in one of my classes who habitually uses the protective powers of OMNI-COSMICS, was driving on a city street one day and heard a voice say "Stop or you will be killed." It was lucky she did, for another car went through the intersection at a high rate of speed. She would have been killed or seriously injured if she had not stopped.

You'll also see how, with OMNI-COSMIC protective powers, other people were able to repel a black magic attack . . . reverse a voodoo curse . . . travel with safety . . . get saved from a mugging attempt . . . and much more. THEY DID IT—AND SO CAN YOU!

SEE HOW TO USE OMNI-COSMIC POWER FOR INSTANT HEALING!

Do you want perfect health! OMNI-COSMIC healing power will respond *immediately* when you use the right power ritual. After a while, all illness and pain will disappear!

OVERCOMES SERIOUS KIDNEY AILMENT—Terry J., a dear friend of mine, had just found out that he had a very serious kidney ailment. His doctor told him that his condition would shorten his life and that he "needed rest." But two months after he used an OMNI-COSMICS health ritual I showed him, his doctors were amazed to discover that his kidneys were in *perfect working condition* and that *no signs of illness existed.*

HEALS ULCER AND IMPROVES BAD HEART CONDITION—Perry had a very bad heart condition and also a serious ulcer. His doctor wanted to remove his ulcer, but was afraid to operate because of the heart condition. But when Perry went back to his doctor after using an OMNI-COSMICS ritual I showed him, his ulcer had healed and his heart condition was greatly improved!

With my PERFECT HEALTH ritual, soon you will feel your body becoming stronger, healthier and more dynamic. I DID IT—SO YOU CAN! Just look . . .

I was told when I was very ill with asthma, that I would have to use a breathing machine three times a day for the rest of my life. My doctor told me that only one out of a hundred was ever cured of this disease.

But I refused to accept this. By tuning in my OMNI-COSMICS power, I was able to get better and eventually *cure* the asthma!

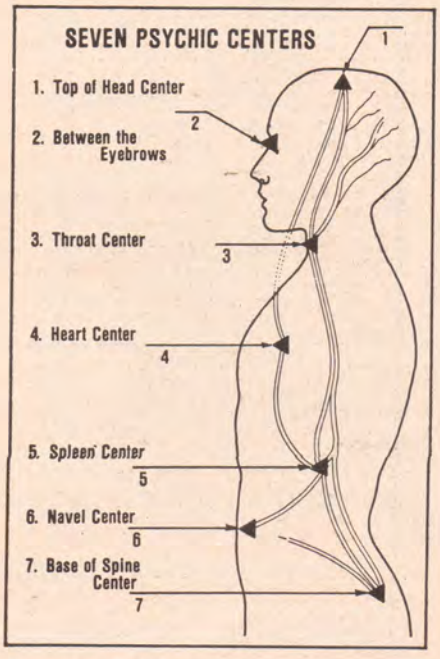
So why suffer from less-than-perfect health when you can discover how OMNI-COSMICS can be used to overcome nervous stomach, migraine headaches, skin blemishes, and insomnia . . . lower high blood pressure . . . and heal ulcers? In fact, with OMNI-COSMICS, you'll even see how to lose weight effortlessly and be more youthful with lots of energy!

MIRACULOUS WEIGHT CONTROL AND MORE YOUTHFUL ENERGY!

Yes, with OMNI-COSMICS, you can lose weight and *be thin for the rest of your life!* Look at these astonishing cases . . .

LOSES 95 POUNDS IN SIX MONTHS!—Samantha was 235 pounds at age 29. She had never had a date and was resigned to her dull life of work and watching television every night. But after using an OMNI-COSMICS ritual I showed her, Samantha lost 95 pounds and met a young man. She is now happier than she has ever been in her entire life!

LOSES 50 POUNDS AND GETS A MINK COAT—Joyce W. was 50 pounds overweight and suffered from high blood pressure, arthritis, and other ailments that kept her feeling sick most of the time. But after using OMNI-COSMICS power, she was able to lose those 50 pounds. Her health improved and she looked and felt like a new person. In fact, her husband was so proud of her new figure, he bought her a *mink coat* for her birthday!



OMNI-COSMICS RESPONDS AT ONCE!

Tap OMNI-COSMICS power *instantly* for it responds at once. You can use it, as others have, to avoid trouble, accidents and bad health . . . predict the future with 85-90 per cent accuracy . . . know when you are lucky . . . make the right decision when faced with many choices . . . and more!

With your OMNI-COSMICS ability, you will be able to tap into the spirit world and contact your loved ones, friends or people you want to meet to convey messages to you. You will be able to tap into what's going on in time and space, and pick up information about UFO's and life outside our planet earth.

YOURS TO PROVE—FOR 30 DAYS—AT OUR RISK!

See for yourself how easy it is. Try it at our risk! Fair enough? Send in the No-Risk Coupon—TODAY!

Most sincerely,

Ann Fisher

ABOUT THE AUTHOR

ANN FISHER, an instructor of parapsychology at the State University of New York at Albany, and a nationally recognized psychic, medium, parapsychologist and ghost hunter, is a foremost authority and investigator of the higher powers of the mind. After many years of intensive investigation, she discovered the mighty powers of Omni-Cosmics — the miraculous power source revealed for the first time in this book. Ann Fisher has displayed her psychic abilities on many radio and television programs.

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LOVE STINKS

(As recorded by The J. Geils Band)

PETER WOLF
SETH JUSTMAN

You love her
But she loves him
And he loves somebody else
You just can't win
And so it goes
Till the day you die
This thing they call love
It's gonna make you cry
I've had the blues
The reds and the pinks
One thing for sure.

(Love stinks)
Love stinks yeah yeah
(Love stinks)
Love stinks yeah yeah
(Love stinks)
Love stinks yeah yeah
(Love stinks)
Love stinks yeah yeah.

Two by two and side by side
Love's gonna find you yes it is
You just can't hide
You'll hear it call
Your heart will fall
Then love will fly
It's gonna soar
I don't care for any casanova thing
All I can say is
Love stinks.

(Love stinks)
Love stinks yeah yeah
(Love stinks)
Love stinks yeah yeah
(Love stinks)
Love stinks yeah yeah
(Love stinks)
Love stinks yeah yeah.

I've been through diamonds
I've been through minks
I've been through it all
Love stinks.
(Repeat chorus)

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ANY WAY YOU WANT IT

(As recorded by Journey)

STEVE PERRY
NEAL SCHON

Any way you want it
That's the way you need it
Any way you want it.

She loves ta laugh
She loves ta sing
She does everything.

She loves ta move
She loves ta groove
She loves the lovin' things.

Oo all night, all night
Oh every night
So hold tight, hold tight.

Oo baby hold tight
Oh she said.

Any way you want it
That's the way you need it
Any way you want it.

She said any way you want it
That's the way you need it
Any way you want it.

Any way you want it.

I was alone
I never knew
What good love could do
Oo then we touched
Then we sang
About the lovin' things
Oo all night, all night
Oh every night
So hold tight, hold tight
Oo baby hold tight
Oh she said.

Any way you want it
That's the way you need it
Any way you want it.

Oo I said any way you want it
That's the way you need it
Any way you want it.

She said hold
Hold on, hold on
Hold on.

She said any way you want it
That's the way you need it
Any way you want it.

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LET ME BE

(As recorded by Korona)

BRUCE BLACKMAN

You know you brought it home to me once more
You know I won the battle but I lost the war.

I'm not the same
Since you got a hold on me
And you burn me baby burn me
My heart ain't my brain
If it was I know what I would do
I would tell you
I would say.

Let me be
Let me be
If you want to love me baby
Got to give me some more
I can see, I can see
That everybody's little sugar daddy want to love you
Everybody's little sugar daddy got to love you.

I never learn
I keep holding on to you
And you hurt me and you hurt me
So bad I could say
I got to get away from you
Gonna lose me, gonna lose.

Let me be
Let me be
If you want to love me baby
Got to give me some more
I can see, I can see
That everybody's little sugar daddy want to love you
Everybody's little sugar daddy got to love you, got to love you
Got to love you, got to love you.

Dreams often change
But I want to keep mine
It's a bad time
Just to throw them away
Every day
I think I'm gonna leave you
But I stay here and I stay.
(Repeat chorus)

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ROCK & ROLL HOTLINE

"We are always in process"

HIROSHIMA PROCESS

"We look at our music as a cultural fusion," said Dan Kurumoto, leader of the nine-piece Japanese group that calls itself Hiroshima. "We bring different kinds of influences together." But they'd rather not be too specific when it comes to defining their sound. Kurumoto added, because they feel they're constantly evolving.

"We are always in process. Any new songs we write may be different from the ones before. But it's not just music we're playing, it's an expression of culture."

ZEVON'S DANCE CARD

Guess who's been taking dancing lessons?

None other than Warren Zevon whose new album is called *Bad Luck Streak In Dancing School*. No, Warren hasn't decided to join a ballet troupe — he's just getting in shape for his big U.S. tour. You see, Warren likes to jump around when the spirit moves him and that enthusiasm cost him a few injuries during his last tour. This time he's taking no chances and works out on a portable dance floor in his Hollywood Hills home.

Aaron Rapoport

Warren Zevon — learning at home

Bob Sherman

"We bring everybody we can into the studio, even the receptionist..."

BEE GEES TALK TO US

"We never do a song just to satisfy ourselves," says Barry Gibb of the Bee Gees, whose songs have done so much to satisfy so many. "We bring everybody we can into the studio, even the receptionist, so that we can get their opinions. We put about 30 percent of what we consider to be our art into our records and the balance is strictly writing for the public.

"And we don't dwell too much on deep stories, because today people want to hear songs about love."

As a result of the care the Bee Gees put into their music, they've not only reached the pinnacle of success, but have touched the hearts of millions — probably billions — throughout the world. "Don't you realize you could change the world with some of the things you say?" people have asked. But their answer is simply that power is fleeting and so is ego.

"You see, success like we have now used to be a very distant dream," say the Bee Gees, "and we appreciate it. When you start to tell the world how it should be run, it rubs people the wrong way. Most politicians have no idea how to do it, so why should we?"

ROCK & ROLL HOTLINE

DOOBIES RELEASE GROUP LP THEN ON TO SOLOS

The Doobie Brothers have followed up their triple platinum *Minute By Minute* album with a new one, tentatively titled *One Step Closer* as we go to press. The album includes tunes by Pat Simmons, Michael McDonald, and Keith Knudsen, as well as Doobie members John McFee, Cornelius Bumpus, and Chet McCracken. For the first time, Knudsen and Bumpus will be featured on lead vocals in addition to McDonald and Simmons.

In addition, McDonald and Simmons will be releasing solo albums by the end of the year.

FOREIGNER STUDIO TALK

Foreigner has been so much a part of the American music scene that people often forget that the founder of the group, Mick Jones, hails from the U.K. and is, in fact, quite knowledgeable about British studios.

Even though Foreigner records in America, Mick has visited a number of studios in England, and says: "A studio is pretty much the same everywhere. It's more the mentality of the business that differs. In England it's much more insular — there's a whole different set of things going on over there and it's all condensed into one tiny little place.

"So one studio in England has to cater to a wider spectrum of activities whereas in America, which is so much larger, and has so many more studios, the studios are more specialized."

"In England it's much more insular..."

Neal Preston

STEVE WALSH DREAMS (AND SCHEMES)

Steve Walsh has enjoyed success as Kansas' keyboard player and vocalist for nearly a decade but he had a lot of ideas that didn't fit in with the group's style, so he went out and recorded a solo album titled *Schemer-Dreamer*.

Naturally he's very happy with his dual-career but says if he wasn't a rockstar, he'd want to be a tennis player or do something in the field of athletics.

Shortly after the release of his solo effort, Steve addressed himself to the similarities between music and sports.

"After watching soccer I would say that my music is athletic because it involves a lot of energy, which is what I try to appeal to and write about," said Steve. "My solo album is a lot about ego. It's about different kinds of energy put to different purposes...

"One song, the title track, is a lot about myself but from an objective point of view that I got by creating another ego. I tried to do that a couple of times on the album.

"I'm kind of a loner and I'm anxious to create a new rock & roll scene for myself," he continued. "I think that being physically fit is real important and I'd like to show that. It's a big deal to me because now rock & roll and sports are closer. My life — and in a way my solo album — reflects the closeness of the two. Fitness and finesse."

Steve stays in shape by running and working out on Nautilus machines. He also lifts bulk weight. "Nothing hard about that," he said. "I lift and see how many times I can do it. I'm trying to keep my skin thin, look healthy and stay the size I am. I do a lot of repetitions of small weight, which makes my blood flow a lot better. Your veins get puffy but you don't get puffy. And it's ideal exercise for the continuously demanding life on the road."

Neal Preston

"I'm kind of a loner and I'm anxious to create a new rock & roll scene for myself."

PINK FLOYD WALL PIX

No, those aren't mouse ears that Roger Waters is wearing. It's merely the way he keeps in touch with the Floyd's complicated audio and visual effects as presented in the stage presentation of *The Wall.*

They don't call David Gilmour a Stratomaster for nothing. Here, the king of the liquid run-and-bend wiggles a few strings for the Hit Parader cameras.

No more pencils, no more books, no more teacher's dirty looks...

The major lyrical thrust behind Pink Floyd's claustrophobic vision of today sings another tune from *The Wall.*

Nick the drummer decided not to open a coffee shop on the upper west side and instead amassed one of the largest collections of percussion instruments in the western hemisphere.

A symbol of modern man's decay? The leftover/hangover from the night before? Everyone's favorite nightmare? In reality, one of the many interesting blowup figures dotted Pink Floyd's extravaganza.

If I had a hammer...

AEROSMITH

(continued from page 8)

it big, his last group, Flame, recorded two albums on the RCA label. "I had to leave Flame because the situation turned out to be unmusical," he said. "There were managerial problems, financial ... and once I split the whole band broke up. Not just because they were relying on me, but there were too many problems and to have one more member split, there was no incentive."

When Perry left Aerosmith, Richie Supa (who is friendly with Crespo and Steven Tyler) suggested that Crespo would be a perfect addition to the band. Jimmy auditioned two times and the rest is history.

"I was happy when they asked me to join," he admitted, "it would be stupid of me not to admit it but I go into everything I do with the attitude that I'm going to do my best, even in audition, and if anything comes of it, great. If nothing — well, at least I did my best. I felt good when I auditioned so I wasn't supersurprised, but I was happy."

For some musicians, joining a band of Aerosmith's stature might be a dream come true but Crespo says: "I don't feel like it's something I don't deserve or something out of the ordinary. It's great and I'm very thankful for it but I really worked my ass off for it so I don't feel like it's any kind of dream. I don't feel stunned. It's just like anybody else doing some kind of work — you get what you put in."

Jimmy credits the compatibility of his style with Aerosmith's as an important factor in helping him adapt and adds, "I have a pretty large background in music, being that I've been spread out so much, but rock and roll is really my mainstay as far as a diet is concerned and the rock music we're doing with Aerosmith, that's really like home. But being that I have all the other stuff I think that I can contribute other things to the group, add different colors ... Not change, because you can't change Aerosmith, I think it's great, why change it? But I would like to add something to it."

Talking about Crespo's style, Steven Tyler has said, "When Jimmy Crespo gets up to play the whole place knows it" — a sentiment many share, and while Crespo is obviously pleased by the recognition, he feels it was a bit too long in coming. "I've been working my ass off on albums, I played on Ian Lloyd's album, I wrote most of the stuff for Flame, I did some producing on the second album, and I did a lot of work but I guess things just didn't take off because it wasn't time. I'm not at all bitter though — that would be terrible. If I was I'd never go any further than I am now."

While Jimmy has great hope for the future, he doesn't think of this moment as just a step to a solo career. "I haven't thought about that yet," he said. "It's a nice thought but I really prefer a group situation, it's just more fun for me. The other way becomes a little too heavy. This way it's a team and it's a lot more fun.

"With Aerosmith it's definitely a lot more fun, a lot more people are listening and they appreciate you as opposed to having to prove yourself like when I was with Flame."

As for the tour — his first on such a grand scale, Crespo admitted that it got pretty tiring. "One nighters every night, you're traveling every day...

"I've never done a tour at this pace before and it's exhausting. But I still love it, the faster the better, it keeps me really going. Sometimes I could use a little more rest but I think it's great."

Ron Pownall

"I don't see it like I'm taking someone else's place because you can't do that..."

Jimmy Crespo certainly is not in this for the money. As a matter of fact he says that if someone gave him a million dollars he'd give it all away. "I wouldn't keep it," he laughs, "they'd tax me to death. I wouldn't even bother with it.

"If I were in it for the money I'd be a manager. I'm in it for the music, I love to get up there and play. The applause is part of it — it's nice to be appreciated, it's nice when somebody says they like you and they get into what you're doing, but I'm up there playing my ass off and doing my best because I love the music." □ Deane Zimmerman

ROCK ACTION

CAPTION **Wow, a photo of Ted Nugent with his shirt on. How avant garde (French for groovy, Ted) can he get? And if our high powered lenses aren't fooling us, Ted is also wearing a t-shirt. Very nice. The occasion was Charlie Daniels Volunteer Jam in Nashville where Ted performed along with Crystal Gayle, the Allman Bros., Wet Willie, and others.**

Paul McAlpine

Jimmy and Steven Tyler onstage

ROCK & ROLL HOTLINE

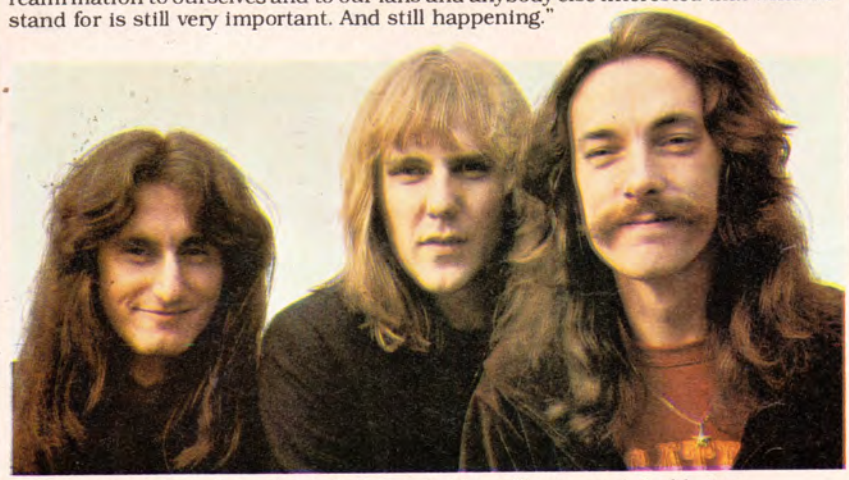
RUSH WAVES

"It's sort of a tongue-in-cheek, personal poke at the English press," said Rush's drummer Neil Peart, talking about the title of their latest album, *Permanent Waves*. "The English music press comes out every week so they're always scrounging for something to write about, consequently they're forever writing off one band and ringing in the new.

"Every week somebody is old hat and somebody else is the new but it's absurd to assume that times makes any difference in a thing like that. The thing that makes a band coming up this year tick is the same thing that made us tick and made us want to get better five years ago.

"When I look at these so called 'new wave' bands and I watch them going through the same changes that we went through, working towards the same progressions, I relate to it strongly and I can listen to those bands with full appreciation without having to write off anybody else.

"I think *Permanent Waves* was not only a tongue-in-cheek slap but also a reaffirmation to ourselves and to our fans and anybody else interested that what we stand for is still very important. And still happening."



Rush is, left-to-right: Neil Peart, Alex Lifeson, and Geddy Lee.

SHARP CUTS

As recording costs continue to soar new groups are having a harder time than ever before getting their music out to a national audience. One answer to this problem is the compilation album which features tunes by a number of local bands who are without major record company support.

One such album is *Sharp Cuts* on the Planet label, distributed by Elektra/Asylum Records. Ten bands are represented: The Fast and the dB's from New York; Los Angeles' The Know, The Willys, The Alley Cats and Bates Motel; Peter Dayton from Boston; Billy Thermal from Thermal, Ca. and the Suburban Lawns from Long Beach, Ca; and Single Bullet Theory from Richmond, Virginia.

Ric Ocasek of the Cars produced two tracks on this disc: "Kids Just Wanna Dance," by The Fast and Peter Dayton's "Last Summer."

Neal Preston

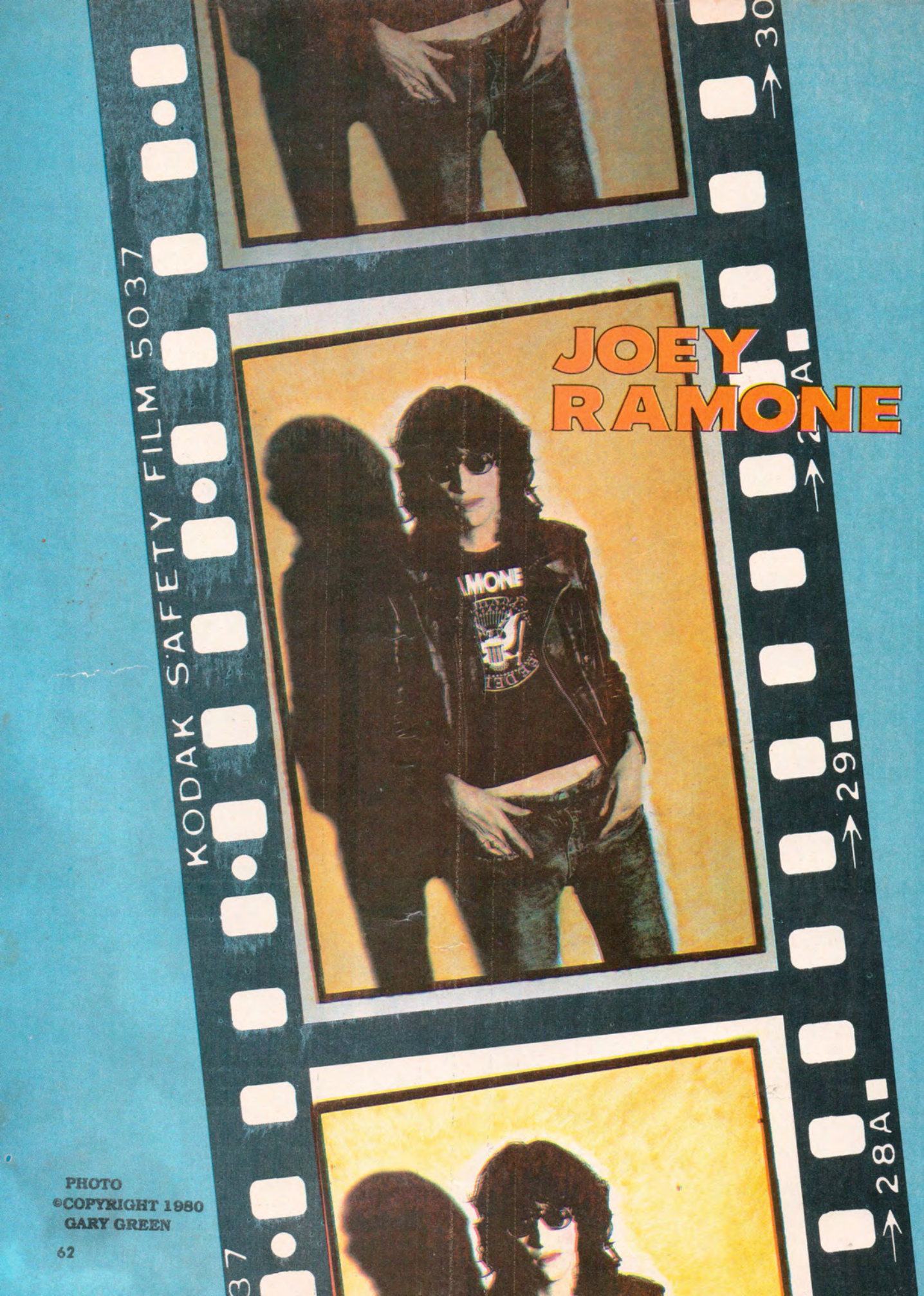
Ric Ocasek produced two of the tracks...

Lou Reed

SOCIAL NOTES: WEDDING BELL ROCK

Lou Reed married Sylvia Morales in a lovely ceremony in their Greenwich Village apartment. Among those invited to the very private wedding (and who got a chance to preview bits of Lou's new album, *Growing Up In Public*, playing softly before the ceremony began), were Lou and Sylvia's families, Lou's band, Garland Jeffreys, Susan Springfield, and RCA Records' Prexy Bob Summer and his wife Renee. (Clive Davis, President of Reed's label, was in Los Angeles, presenting Lou's new lp to the Arista sales convention.)

The ceremony was written by Lou, with a few lines from two poems by Delmore Schwartz, and was performed by New York State Supreme Court Justice Ernest Rosenberger. The bride looked lovely wearing her mother's satin and tulle wedding dress with white gardenias in her upswept hair, and Lou — who said he's never been happier in his life — wore a suit, a skinny tie, a Caribbean tan and a big smile. Following the ceremony, everyone toasted the radiant couple with pink champagne, then repaired to a nearby restaurant for wedding cake and more champagne. After the tossing of Sylvia's bridal bouquet, Mr. and Mrs. Lou Reed ran back to their apartment to change clothes so they could go to the Broadway Arcade (a pinball palace run by Lou's friend Steve Epstein), and indulge their new, favorite obsession — pinball.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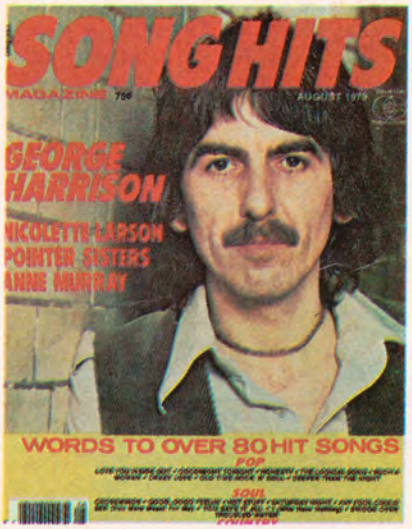

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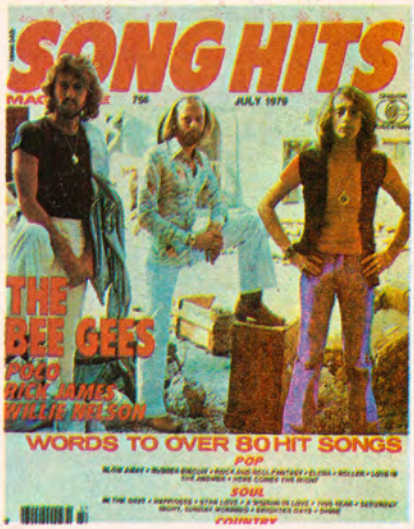

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